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Martin Buber's Concept of Mutuality and its Potential Implications for the Teaching of Music

I. Gladys Krueger

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MARTIN BUBER'S CONCEPT OF MUTUALITY AND ITS POTENTIAL
IMPLICATIONS FOR THE TEACHING OF MUSIC

by
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Bachelor of Science, Minot State College, 1967

Master of Education, University of North Dakota, 1978

A Dissertation

Submitted to the Graduate Faculty

of the

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in partial fulfillment of the requirements

for the degree of

Doctor of Philosophy

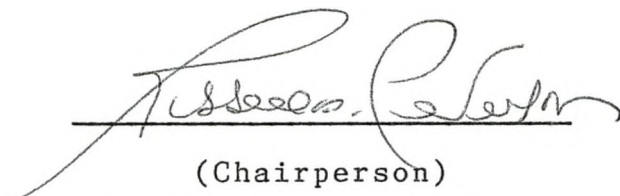
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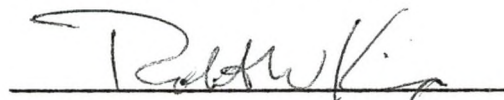
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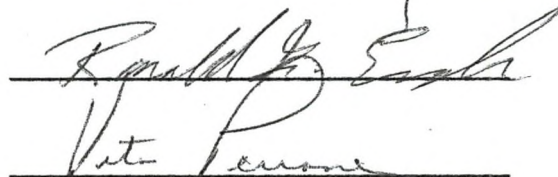
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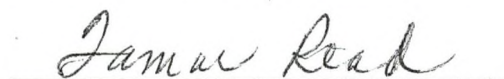
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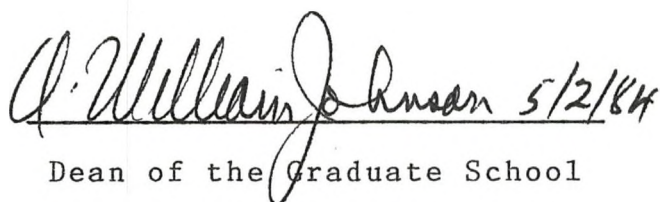

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cannot be measured; you were always there.

Dedicated to George R. Mayer

ABSTRACT

The purpose of the study is to identify and examine Martin Buber's concept of mutuality with implications for the teaching of music. Three major Buberian suppositions are discussed in relation to the musical learning process that occurs within the child: (1) Mutuality between the teacher and the child, (2) Buber's thought on creativity and its teleological potential for the education of the whole child, and (3) the dualism that is inherent within the responsibility of freedom. Integrative within these suppositions are the concepts of confidence, the instinct of power, the instinct of Eros, the originator instinct, the instinct of communion, and the compulsion and communion that is within the realm of freedom.

The results of the study are as follow. Buber offers no methodology for the teaching of music. It is the teacher's existential responsibility to select the teleology for the child from the effective musical world.

The art of music is one of the transmitting factors of culture and value. This transmission enables the teacher, who is likened to the perfected leader, to prepare the way for the musical learning of the child. This leader cannot develop the creative powers within the child; that is the child's responsibility. The child's I longs for relation with the Thou of the musical encounter, and he or she reaches out to the encounter with the

originator instinct. This constructive instinct forms a new, unique existent that is met with educative forces through the teacher's direction, and the child enters into communion by experiencing the music.

It is concluded that the music teacher is to be in relation with the self before she or he can transmit the spirit of the art of music to others. Buber's thought on creativity is conducive to the unification of the musical community. It is only through the I-Thou relationship between the child and the encounter of the musical world that the spirit of the art of music will continue to exist.

CHAPTER I

INTRODUCTION

Preface

This dissertation is about music education and the philosophy of Martin Buber. There is a connection between the music educator's interest in aesthetic education and the concept of the dialogical relationship that Buber offers regarding the teaching of the arts. For the most part, music educators have been extracting philosophical direction relating to aesthetic education from such scholars as: Harry Broudy, Susanne Langer, Charles Leonhard, Bennett Reimer, Abraham Schwadron, Jerrold Ross, Robert House, Harold Abeles, Charles Hoffer, and Robert Klotman. Each of these writers has been focusing his or her philosophical premises on what music education is, what the child should know at a certain age about music, how music is the "pure" art, why music should be included with all of the arts, how music represents human values and culture, how music is expressive, and why there should be music education in the public schools. This writer finds all of these musical concepts and theories to be merely one aspect of the whole education of the child. Martin Buber says that when one educates a child, he or she is educating an entire human being. His theory is that the arts are the primary source for learning within this whole human being.

The purpose of this study, therefore, is to consider Martin Buber's philosophical concept of mutuality, that is inherent within the learning experience, as an ontological premise for the educator who teaches music. This educator, according to Buber, is a special educator because it is only through his or her influence on the child that learning begins.

The format of this chapter is as follows: The Introduction with the following headings: A Biographical Overview of Martin Buber, Buber's Thought About teaching and Learning, The Influence of the Teacher for the Child, The Philosophy of Dialogue, Mutuality, and Buber's Thought on Creativity; The Need for the Study; Delimitations; Limitations; Design and Organization of the Study; and the Definition of Terms.

Introduction

A Biographical Overview of Martin Buber

Martin Buber (1878-1965) is increasingly being acknowledged as "one of the truly universal men of our time, comparable to Gandhi, Albert Schweitzer, and Einstein" (Friedman 1957, p. vii). He posits loving openness and concrete concern between human beings whether

they are in agreement or opposition. "The universality of this man can be attributed to his determination to live in the 'narrow ridge,' to choose the narrow way between opposing forces and views" (Moore 1974, p. xxv). Buber writes in Ten Rungs: Hasidic Sayings: "The way in this world is like the edge of the blade. On this side is the underworld, and on that side is the underworld, and the way of life lies between" (Buber 1947/1962, p. 69).

Ronald Gregor Smith asserts that Buber's life shows remarkable strength in spite of the tragic experiences which the Jews were encountering during his life time.

Martin Buber's long life . . . spans a time in world history which has suffered the most violent upheavals and changes. Not only the devastating wars, but also the immense revolutions in thought and in technology, have introduced terrors as well as possibilities whose powers can scarcely be exaggerated. (Smith 1967, p. 1)

The political revolutions and the changing of economic conditions "accentuated the instability of life in general and the life of the exploited in particular" (Weinstein 1975, p. vii). In spite of the diverse conditions of the era, Martin Buber emerged as a "unique man whose own quality of life depended for its stability and direction on his ability to synthesize the positive aspects of his total heritage into daily 'blueprints for

living'." His religious background, the culture of his heritage, and constant belief in human beings created a "purposefulness that was transmitted to all who understood his messages and found consolation and hope in his teachings" (p. vii).

Smith encourages Buberian scholars to study Buber's background and culture before attempting to appreciate "his characteristic achievements, and the lasting nature of his influence" (Smith 1967, p. 1).

In virtue of the unusually close connection which exists between Martin Buber's actual life, the concrete choices and decisions which he made, and the ideas which he developed, it is important to see him against the changing background of the world in which he lived. . . . For Buber was never isolated from the world . . . he always lived in the tasks of the world as they presented themselves to him. (Smith pp. 1-2)

Significant scholars who influenced Buber's thought were Simmel, Dilthey, Kant, Nietzsche, Kierkegaard, and Dostoevsky. He began his formal university studies in Vienna (1896), his birthplace. He continued his work in Leipzig, Berlin, and Zurich and completed his Ph.D. in philosophy at Berlin with the tutorage of George Simmel and Wilhelm Dilthey. At this time he isolated himself to study the Hasidic texts which he had briefly encountered as a child. In his autobiographical fragments, he wrote:

In my childhood . . . my father took me with him . . . to a nearby village of Sadagora . . . the seat of a dynasty of "zaddikim" (zaddik means righteous, proven), that is, of Hasidic rabbis. . . . I watched--as a child realizes such things, not as thought, but as image and feeling--that the world needs the perfected man and that the perfected man is none other than the true helper. . . . Here . . . was . . . the living double kernal of humanity: genuine community and genuine leadership. (Buber 1918/1973, pp. 38-39)

During this period of isolation, Buber began to reflect about his experience of internally defining his existence with time and space. He had strongly questioned the pre-Kantian objective reality of the universe in relation to the theory of infinity. He later writes:

A necessity I could not understand swept over me: I had to try again and again to imagine the edge of space, or its edgelessness, time with a beginning and an end or a time without beginning or end, and both were equally impossible . . . yet there seemed to be only the choice between the one or the other absurdity. (Buber 1938/1965a, p. 136)

He describes his "irresistible compulsion [to reel] from one to the other, at times so closely threatened with the danger of madness that I seriously thought of avoiding

it by suicide."

In Kant's book, Prolegamena to all Future Metaphysics, Buber defined a resolution for this maddening polarization.

This book showed me that space and time are only the forms in which my human view of what is, necessarily works itself out. . . . they were not attached to the inner nature of the world, but to the nature of my senses. . . . I could gain an inkling that being itself was beyond the reach alike of the finitude and the infinity of space and time but did not itself enter into this appearance. (Buber 1938/1865a, p. 136)

Friedrich Nietzsche was another important influence for Buber. Buber "cherished his existential and humanistic views which were aimed to promote the supremacy of man" and found personal identification with his thought in reference to culture and art. "Through art and culture man remolds, redirects, and reinterprets his world. Both are highly personal and subjective and must be kept free" (Weinstein 1975, p. 10).

Soren Kierkegaard's influence on Buber was "that every person must seek his own pathway to God, and that building faith in God on sheer historical grounds is a fatal delusion" (Weinstein, 1975, pp. 9-11). And from Dostoievsky:

Spiritual intensity, fervour, depth of insight, and an understanding of man's inner cleavage. . . . A dialectic very similar to his own intellectual processes and a world-affirming mystic religion of ecstasy, love, and brotherhood which bears a remarkable resemblance to his own thought. (Friedman 1955, p.35)

Biographers agree that Buber's actual teaching experiences began in 1913. He was sponsoring the possible establishment of a Jewish College in Germany which "he hoped would have an influence beyond Jewish circles for the advancement of a general culture and religious renewal" (Moore 1974, xviii). This work, however, was abruptly stopped by the outbreak of World War I. During 1923 to 1933, he spent his time teaching religion and the history of religion in Jewish philosophy at the University of Frankfurt. He then moved to Palestine where he taught and directed Adult Education at a government sponsored institution until 1953.

Buber's primary belief is to restructure society so that human beings can live within a community together without having to forfeit their individual beliefs. He offers the concept of genuine dialogue between people as a communicative a priori.

Only he who himself turns to the other human being and opens himself to him receives the world in him.

Only the being whose otherness, accepted by my being, lives and faces me in the whole compression of existence, brings the radiance of eternity to me.

Only when two say to one another with all that they are, "It is Thou," is the indwelling of the Present Being between them. (Buber 1929/1965a, p. 30)

A community cannot succeed without a "perfected leader." This becomes the a priori for Buber's educational foundation, the responsibility inherent within leadership. Each community, regardless of its societal structures, needs a center or a common goal. "Successful leading without teaching comes near to destroying all that makes human life seem worth living" (Buber 1942/1957, p. 149). He strongly opposes Mahatma Gandhi's specific method of leadership over the individual responsibility of the people.

Buber perceives Gandhi to govern his followers to do only as he says. "Gandhi unmistakably rejects the 'political', the untransformed, the men who are not changing themselves" (Buber 1939/1957, p. 130). In "A Letter to Gandhi" (1939), he accuses Gandhi of misusing a time element (political versus religious). Buber writes to Gandhi and says that the community needs a central core.

When there is this centre, there is also a striving, common life, the life of a community which dares to

live because it hopes to live tomorrow. But when this growing centre, this increasing process of ingathering, is lacking, dispersion becomes dismemberment. (p. 142)

Buber did not write an autobiography; he wrote "autobiographical fragments" which were significant encounters which he had experienced throughout his life. He believed that human beings learned about themselves and their relationship to others in the world through life's encounters which he called "meetings" and "events."

These "events" and "meetings" are in the fullest sense of the term "teaching" and perhaps, in the end, the most teaching that Martin Buber has left us. "I am no philosopher, prophet, or theologian," Buber said at a celebration of his eightieth birthday, "but a man who has seen something and goes to a window and points to what he has seen." (Friedman 1973, p. 4)

A compilation of Buber's "meetings" and "events" can be found in The Philosophy of Martin Buber which is the twelfth volume of the Library of Living Philosophers series and in the Open Court Publication Meetings 1973, edited by Maurice Friedman. In addition to his autobiographical fragments, Buber offers Hasidic tales that "point and teach through the recounting of concrete stories to which we can return again and again to test the insights and feelings that have arisen in response to

them" (Friedman p. 5). Some of these are: The Tales of Rabbi Nachman, The Legend of the Baal-Shem, and For the Sake of Heaven. These accounts are useful in classroom settings "as the basis for highly meaningful group discussion and interaction." Buber contends, however, that these teaching instruments are to be used only as teleological tools rather than direct answers regarding how to teach.

Buber wrote: "He who hopes for a teaching from me that is anything other than a pointing of this sort will always be disappointed." If we take this statement seriously, and I think that we must, then even Buber's formal anthropology, such as Between Man and Man and The Knowledge of Man, must be understood not as the comprehensive Weltanschauung, or world-view, of the monological philosopher but as response and address between Buber and the situations and thinkers that he encountered and that takes place between Buber and his reader. (Friedman, pp. 4-5)

Martin Buber has been classified as an educator and as a philosopher of education. Simon quotes Buber as saying, "the field always interested him practically rather than theoretically" (Simon 1967, p. 543). This has caused conflicting interpretation among his biographers in their attempt to categorize his educational philosophy.

"Buber viewed himself as an educator, not as a philosopher

of education" (Haim 1978, p. 85). Nevertheless:

Buber's educational writings have retained the immediacy of spokenness. During half a century he addressed himself to topics such as the essence of education, the education of character, and the national education, always linking the topic to the reality he faced in that specific historical hour and directing himself to fellow educators who might benefit from his insights. (p. 85)

Gordon Haim adds, "Martin Buber's educational writings are addressed to people who wish to learn to walk with their own light" (p. 97).

In 1923, Buber's classic work, I and Thou, was ready for publication. In this book, he introduces the dialogical relationship. "I and Thou begins from experience rather than abstract concepts, experience which points to what is the human in man" (Friedman 1965b, p. 11). Following is a description of the distinction between "I-Thou" and the "I-It":

I-Thou is the primary word of relationship. It is characterized by mutuality, directness, presentness, intensity, and ineffability. . . . I-It is the primary word of experiencing and using. It takes place within a man and not between him and the world. . . . Hence it is entirely subjective and lacking in mutuality. (Friedman, p. 12)

Buber extends the development of the philosophy of dialogue in his book Between Man and Man. In this writing, there are two specific addresses which "represent his main contribution in the field of educational philosophy" (Kurzweil 1962, p. 44): "Education" (1926) and "The Education of Character" (1939). Following is a brief synopsis of these two addresses: The educator recognizes that each child is an unique individual with an unique historical origin. Every educational encounter of the child is unique to its period in time and space. Every child has, in his or her unique reality, creative potential that requires a firm epistemological, teleological, and ontological foundation for personal development. This constructive foundation is the inherent responsibility of the teacher, but first, he or she must gain the child's confidence. This is accomplished only through the acquisition of trust. "Trust, trust in the world, because this human being exists -- that is the most inward achievement of the relation in education" (Buber 1926/1965a, p. 98). For Buber, "Both addresses treat of the significance of the dialogical principle in the sphere of education, the first for its groundwork, the second for its most important task" (Buber 1965c, p. xi).

The strength of the Jew, the zaddik of Hasidism, the philosophical existentialism of Kant, Georg, Dilthey, Nietzsche, Kierkegaard, Dostoievsky, and others all have

been recognized for having influenced Martin Buber's thought "but it was Buber himself who ultimately sifted and distilled his accumulated wisdom and formulated his own philosophical anthropology and his unique dialogical philosophy" (Weinstein 1975, p. 12).

Buber's Thought About Teaching and Learning

As noted thus far, Buber's life and thought about teaching and learning are not directed toward music. They are, however, related in part to the arts, particularly with respect to his conceptualizations: Mutuality, Instinct of Power, Instinct of Eros, Originator Instinct, Educative Forces, Instinct of Communion, Freedom, and Responsibility. These concepts should be a part of the responsibility inherent within the teaching of music.

In 1925, at the Third International Educational Conference at Heidelberg, Martin Buber stated: "Yet the master remains the model for the teacher" (Buber 1926/1965a, p. 90). His presupposition was that the transmission of knowledge to the student came from the master scholar regardless what the profession might have been.

There was a master, a philosopher or a coppersmith, whose journeyman and apprentices lived with him and learned, by being allowed to share in it, what he had to teach them of his handwork or brainwork. . . .

they also learned, without either their or his being concerned with it . . . the mystery of personal life: they received the spirit. (Buber 1926/1965a, pp. 89-90)

This master-apprentice relationship was a historical reality which "existed before there were schools." Yet, Buber acknowledged that learning at the hand of the master was to be the new realization for the future.

We can as little return to the state of affairs that existed before there were schools. . . . But we can and must enter into the completeness of its growth to reality, into the perfect humanization of its reality. Our way is composed of losses that secretly become gains. Education has lost the paradise of pure instinctiveness and now consciously serves at the plough for the bread of life. .lm4

Thus, the role of the master is Buber's direction for the teachers in the present school situation. "For if the educator of our day has to act consciously he must nevertheless do it as though he did not. That raising of the finger, that questioning glance, are his genuine doing" (p. 90).

The Influence of the Teacher for the Child

Buber repeatedly says, "What we term education, conscious and willed, means a selection of the effective

world" with the teacher serving as the instrument through which "the selection of the effective world reaches the pupil" (Buber, pp. 89-90). The teacher extracts experience from his or her own world-view to serve as a focal point for the child's selection. "The educational concept that is really true to its age and adequate to it must be founded on the insight that in order to arrive somewhere . . . one must proceed from something" (Buber 1935/1957, p. 99). This does not imply that the selection comes from "a standpoint or an individual station. It must be a real and primal ground" which serves as a foundation for "the educative material" (Buber, p. 99). Otherwise, the teacher's personal experience can interfere with the child's learning because "interference divides the soul in his care into an obedient part and a rebellious part" (Buber 1926/1965a, p. 90). The teleology which the educator uses for epistemological purposes must be that which is "decisive . . . to our present situation" (Buber 1935/1957, p. 100). Buber cautions the teacher, however, to be reminded that she or he is only one of the elements of the child's world-view or Weltanschauung.

The world, I said, has its influence as nature and as society on the child. He is educated by the elements, by air and light and the life of plants and animals, and he is educated by relationships. (Buber 1926/1965a, p.90)

Nevertheless, "the true educator represents both; but he must be to the child as one of the elements" (p. 90).

Buber posits the role of the master as an alternative approach to education. He discusses the two "attitudes of the 'old' and the 'new' educators which . . . are dominant in educational theory and practice today." The 'old' emphasizes "the importance of 'objective' education to be obtained through the teaching of Great Books, classical tradition, or technical knowledge" (Friedman 1955, p.177). An example of this "compulsory school thought" is the teacher who places a vase on the table and tells the class how to draw it because the teacher begins with "rules" and current patterns." The teacher knows what beauty is, and the student has to copy it. This is copied "either in apathy or in despair" (Buber 1926/1965a, p. 88). Buber defines this experience "as the passive reception of tradition poured in from above" (Friedman, p. 177) which he likens to a "funnel." The "new" educators, on the other hand "emphasize the subjective of knowledge and look on education as the development of creative powers or as the ingestion of the environment in accordance with subjective need or interest" (Friedman, p. 177). Once again, Buber offers a descriptive example--the teacher who "places on the table a twig of broom, say, in an earthenware jug, and makes the pupils draw it. . . . If the pupils are quite unsophisticated soon not a single

drawing will look like another" (Buber 1926/1965, p.88). This teaching, says Buber, is "as the drawing forth the powers of the self--the 'pump'" (Friedman, p. 177).

Regardless which approach the teacher uses, she or he now has the task of determining which piece of work is right or wrong.

The children encounter a scale of values that, however unacademic it may be, is quite constant, a knowledge of good and evil, however individualistic it may be, is quite unambiguous. (Buber, p. 88)

The proponents of these two theories, according to Buber, do not understand the meaning of the other.

Modern educational theory, which is characterized by tendencies to freedom, misunderstands the meaning of this other half, just as the old theory, which was characterized by the habit of authority, misunderstood the meaning of the first half. (Buber 1926/1965a, p. 88)

The master's role "must still happen to some extent where spirit and person exist" (p. 90). This is accomplished through the dialogue between teacher and student which begins with an understanding of the nature of the "conscious and willed 'selection by man of the effective world'" (Friedman 1955, pp. 176-177).

The Philosophy of Dialogue

Buber's philosophy of dialogue is described in his book, I And Thou. He writes, "the body wants to make things, tools, toys, wants to be 'inventive'" (Buber 1923/1970, p. 73). The developing child rests "like all developing beings, in the womb of the great mother." Buber's theory is likened to that of the actual birth process. The newborn child exists in all human beings. Each question that is asked in life is a new birth. It is the individual's responsibility to make each learning experience a reality. This process is actualized through the senses and the formation of something that has never existed before. It is through the teleological encounter, however, "that creation reveals its formhood." Posits Buber:

What is to surround the finished human being as an object, has to be acquired and wooed strenuously by him while he is still developing. No thing is a component of experience or reveals itself except through the reciprocal force of confrontation.

(Buber, pp. 76-77)

This newborn child has an innate "longing for relation . . . even in the earliest and dimmest stage."

It is not as if a child first saw an object and then entered into some relationship with that. Rather, the longing for relation is primary. . . . The

genesis of the thing is a late product that develops out of a split of the primal encounters. . . . In the beginning is the relation--as the category of being, as readiness, as a form that reaches out to be filled, as a model of the soul; the a priori of relation; the innate You. (pp. 77-78)

The classroom teacher is constantly confronted with the child's desire for a reciprocal relation which is often in contrast to the other elements of the child's world-view. Buber says that everything in the world of the child does the impressing. It is, however, the "existential responsibility of the person for having a world-view" (Buber 1935/1957, p. 104).

Mutuality

Mutuality is the Buberian concept which he uses to encompass the relationship between two individuals. In this writing, it refers to the music teacher and the student. The child of man wants to learn and experience learning. Because of this epistemological desire, the educator has a distinctive potency which no other element in the child's world-view can proffer--that of the teacher's chosen "will to take part in the stamping of character" (Buber 1939/1965a, p. 106). The teacher has accepted the responsibility of his or her elected vocation, that of educating others.

It is through this act of acceptance that the educator internalizes two rewards:

First, humility, the feeling of being only one element amidst the fullness of life . . . secondly, self-awareness, the feeling of being therein the only existence that wants to affect the whole person, and thus the feeling of responsibility for the selection of reality which he represents to the pupil.

This is the ontological presupposition for building mutuality between the teacher and the student. Buber says that there is only one way to structure this occurrence, that of gaining the student's confidence. "There is only one access to the pupil: his confidence" (p. 106).

The primal center for establishing mutuality between the student and the teacher is the teacher's acceptance of "his direct and ingenuous participation in the lives of his pupils" (Friedman 1955, p. 180). Challenges Buber: "Because this human being exists: therefore he must be really there, really facing the child, not merely there in spirit." It is not the goal to be the perfected being that the child might expect of the teacher, "but he must be really there." One cannot "be continually concerned with the child either in thought or in deed" but when the I-Thou relationship is primary, "then there is reality between them, there is mutuality" (Buber 1926/1965a, p. 98).

He contends that the I-Thou or "I-You can only be spoken with one's whole being. . . . Whoever says You does not have something for his object. . . . You has no borders. . . . but stands in relation" (Buber 1923/1970, pp. 54-55). The teacher will usually be accepted by the child when questions can be freely asked. The answers are dependent upon the world-view of the child. "The man whose calling it is to influence the being of persons . . . must experience this action of his . . . ever anew from the other side" (Buber 1926/1965a, p. 100).

The uniqueness of the teacher/student relationship is that the teacher is always conscious of the concrete "one-sided experience of inclusion" (Buber, p. 99).

He experiences the pupil's being educated, but the pupil cannot experience the educating of the educator. The educator stands at both ends of the common situation, the pupil only at one end. In the moment when the pupil is able to throw himself across and experience from over there, the educative relation would be burst assunder or change into friendship. (Buber, pp. 100-101)

Buber's Thought on Creativity

Buber's thought about creativity differs from that of most music scholars. Following is how he perceives creativity in relationship to the learning that occurs

within the human being. In Buber's address entitled, "Education," he defines the role of the master as an alternative approach to the old and new education in the schools. The subject of the Heidelberg Educational Conference (1925) was "The development of the creative powers in the child." Buber confronts the participants with the misconception of creativity. Each child has an inherent potential for creativity but "this treasure cannot be properly designated by the notion of 'creative powers', nor its unearthing by the notion of 'development'" (Buber 1926/1965a, p. 84). Rather, says Buber:

It is . . . quite generally as something dwelling to some extent in all men, in all children of men, and needing only the right cultivation. Art is then only the province in which a faculty of production, which is common to all, reaches completion. Everyone is elementally endowed with the basic powers of the arts, with that of drawing, for instance, or of music; these powers have to be developed, and the education of the whole person is to be built up on them as on the natural activity of the self. (Buber, pp. 84-85)

Buber repeatedly posits, "The child is a reality; education must become a reality." He acknowledges, therefore, that the problem is the misconception of the

potential power which dwells to some extent within all individuals. Until the educator has accepted the inherent responsibility for meeting the child's originating potential, education will not become a reality.

Need for the Study

The need for this study is to suggest Martin Buber's concept of mutuality and its potentiality for the learning process. The reality of musical experience has been with humankind since the beginning of existence. Music has been significant for the education of individuals in relation to personal confrontations within the world. Some educators say that this experience is essential for all human existence.

The human need for depth of experience, for a sense of meaningfulness and self-knowledge below the surface of everyday life, remains as pressing as it always has been. . . . The contribution of the arts to the quality of human self-understanding can be at least as important now . . . than at anytime in history. (Reimer 1970, p. xi)

While researchers, teachers, scholars, writers, and students have suggested responsible directions for the role of the music teacher, Martin Buber's concept of mutuality has not been extensively or intensively examined

with implications for the teaching of music. Buber believes that the inherent artistic potential within each individual must be cultivated so that learning will occur.

Our question may not be confused either with the historical-prehistorical question about the origin of art in the evolution of the human race or with the psychological question about its origin in the inner life of the artist. . . . We do not ask: How did art once arise? nor even: How does it arise ever again in each genuine work anew? but rather: What can be said about art as about a being that springs from the being of man. (Buber 1963/1965a, p. 149)

A research study of Buber's dialogical relationship and its effect on the reality of education can offer important direction for the teacher of music in the schools.

Delimitations

Martin Buber addresses anthropological, educational, historical, political, sociological, and theological directives and goals for the individual human being. In all of these foundations of study, there are implications which subscribe to the dialogical relationship between the teacher and the student. For the purpose of this research study, however, information will be excluded which does not directly examine the role and responsibility of the teacher in relationship to the learning process of the

child. The issue of creativity, therefore, will be discussed only within the realm of Buberian thought.

Limitations

Martin Buber's writings have not all been translated into English from the original Hebrew and German. The sources used for the research of this study were the English translations which are still in print that examine Buber's concept of mutuality for the field of education. His addresses, "Education" (1926) and "The Education of Character" (1939), found in the 1965a translation of Between Man and Man by Ronald Gregor Smith were the focus of this research project.

Design and Organization of the Study

A definition of critical terms used by Buber in relation to the focus of this inquiry completes Chapter I. Chapter II is a critical review of the literature which is written by diversified scholars who posit and analyze Martin Buber's epistemological and teleological premises relating to the field of education. In Chapter III there is an examination of Buber's thought regarding the teacher's role in the development of the potentialities inherent within the student's learning. In regard to this particular area of Buber's thought, the following questions are explored because there is a relationship

between them and the work of the music educator.

1. If gaining the child's confidence is the only access to his experiential development of education, what in Buberian philosophy does the educator do to establish this confidence?

2. In what conceptual context does Martin Buber attribute the interdependence of the Instinct of Power and the Instinct of Eros to the recognition that all children are the variety of creation?

3. What are the epistemological and teleological premises which enable Martin Buber to call the innate potential the originator instinct?

4. What educative forces does Martin Buber define as basic for the purpose of structuring the development of the individual's solitary state of originator instinct to that of the instinct of communion?

5. When Martin Buber constructs the contrapositive concepts of compulsion and communion in education, how does he structure the parallelism of these concepts with the responsibility inherent in the subsequent freedom that evolves from within the learning process?

6. What is it in Buberian thought that enables him to posit the premise that the freedom for the education of the whole human being is responsibility and how does this freedom refrain from becoming a pathetic farce?

In Chapter IV, there is a brief discussion of

Buberian thought regarding the dialogical relationship between the artist and the art work. This is followed by a re-examination of the questions with a synthesis of Buber's thought including implications for the responsibility of teaching music to others. Chapter V is the summary, conclusions, and recommendations for further studies.

Definition of Terms

Actual. Actual is the reality of the relation between the encounter of the I and You. "All actual life is encounter" (Buber 1923/1970, p. 62).

Aesthetic. The philosophy of aesthetics addresses the conative, cognitive, and affective relation between the I of the self and the Thou of the arts which is encountered through the world of the senses. It is the experience which results from the perception of an existent work of art.

Character. The character is the existing element within the human being that can be internally impressed and conditioned by the confrontation of external forces of nature. It is "the special connexion between the unity of what he is and the sequence of his actions and attitudes" (Buber 1939/1965a, p. 106).

Communion. "Communion is the positive reality; it means being opened up and drawn in" (Buber, p. 91). It is

the living reciprocal relationship between two or more people.

Community. A community is a group of people who "stand in a living reciprocal relationship" (Buber 1921/1970, p. 94) to themselves as well as with one another having "a single living center" (p. 94) as their nucleus.

Confrontation. A confrontation is the external forces of nature which encounter the I of the individual for the purpose of actualizing the potentiality of the self.

Creativity. Creativity is a potentiality that is inherent within human beings, to realize a new form which can be actualized through a dialogical relationship between the self and the elements of the confrontation.

Dialogue. Dialogue is a spontaneous reciprocal communication which occurs between two distinct I's (subject to subject). "Where unreserve has ruled, even wordlessly, between men, the word of dialogue has happened sacramentally" (Buber 1929/1965a, p. 4).

Education. "What we term education, conscious and willed, means a selection by man of the effective world" (Buber 1926/1965a, p. 89).

Experience. Experience, for Buber, has two distinct meanings: the relationship between the I and the Thou and the relationship between the I and the It.

1. To experience is when the individual consciously and willingly perceives the potentiality of the moment in relation to the I of the self. "Those who experience do not participate in the world. For the experience is 'in them' and not between them and the world" (Buber 1923/1970, p. 56). "The basic word I-You establishes the world of relation."

2. An experience is the objective reality which the individual has acquired as new knowledge from the world which is now an It in relation to the self. "The world as experience belongs to the basic word I-It" (Buber 1923/1970, p. 56).

Individual. An individual is an unique human being who stands first in relation to him or her self. She or he has a given personality, an internalized value structure and a potentiality which is common to no other person. The individual has a "given situation of 'world-historical' origin": past, present, and future. She or he is a "phenomenon or uniqueness" (Buber, p. 83).

Innate Potential. The innate potential is the contingency that is inherent within the essence of human existence with the "world-historical" as its source. This potential is "something dwelling to some extent in all men" (Buber, p. 84).

The longing for relation is primary. . . . In the beginning is the relation--as the category of being,

as readiness, as a form that reaches out to be filled, as a model of the soul; the a priori of relation; the innate You. (Buber, p. 78)

Instinct. An instinct is an intuitive response to given elements of nature which confront the existence, development, and preservation of the human being. In addition, "What wants to propagate itself is not the I but the body that does not yet know of any I" (p. 73).

Originator Instinct. The instinct of origination is the inherent potential that is within the essence of each individual to create new potentialities. This instinct is a non-destructive instinct that produces actual realities. It is directed to doing rather than having and addresses itself to the world rather than extracting something from the world.

Knowledge. There are two kinds of knowledge, the I-It and the I-Thou.

1. I-It knowledge is the internalized storage of concepts which are learned as objective facts.
2. I-Thou knowledge is the awareness of the potentiality of an "object through direct dialogical relation with it" (Rath 1980, p. 27).

Man. Man is two-fold.

1. Man is the present existing reality which has individual personality and potential.
2. Man is the collective existence of all human

reality and potentiality.

Mutuality. Mutuality is the reciprocal exchange of two beings who are communicating an I-Thou dialogical relationship between their two distinct selves.

Perception. Perception is a cognitive awareness of the potentiality of an object in relation to the reality which is internalized within the knowledge base of the perceiver.

Person. A person is an individual who spontaneously enters into an I-Thou relationship with other beings. This is one who is capable of experiencing mutuality with another.

Power. Power is two-fold. Inherent within humankind is the will to power.

1. It is the attempt to control, manipulate, or train existing beings with traditional values.
2. It is an internalized premise which offers potential validity for one's actions in relation to another's present reality. It is "the precondition for the actions of man" (Buber 1948, p. 216).

Reality. Reality is an actualized existent that is inherent within the essence of its being. "The structure of what is" (Buber 1926/1965a, p. 83) with "primal potential might" is reality.

Responsibility. Responsibility is a willed act of responding to the potentiality for actualization inherent

within a dialogical relationship. The self is a value producing agent; thus, the control of the action is determined by choice.

Teleology. Teleology is the predetermined forces prepared for the development of potentiality within the human being's originator instinct that, if pursued, will culminate in actualization. For Buber, these are 'educative forces' (Buber, p. 86) which are necessary for the act of mutuality.

Truth. Truth is the self in relation to its self and actualization. It is an actualized potentiality which is conceptualized by the mind. It is the absolute of an existing reality.

Unity. Unity is the totality of wholeness.

1. It is the mutuality between the individual self and its confrontations of reality.
2. It is the mutuality between the individual self and the community of all beings.
3. It is the entering into dialogue with one another so the potentiality of trust may be released.

Will. The will is a power inherent within the mind of all human beings which determines choices for actions presupposed by internalized values.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

Introduction

Martin Buber's concept of mutuality has been researched by scholars from diverse fields: sociology, psychology, theology, philosophy, anthropology, history, politics, and education. There is no related literature regarding Buberian thought in relationship to the teaching of music. In this review, therefore, the scholars are generally sympathetic with Buber in that they perceive his I-Thou and I-It concepts to have great value for communication between two human beings. Those scholars who are included in this study have examined the dialogical relationship and its implications for the field of education.

These scholars have studied Buber from various professions. For example, Maurice Friedman has reviewed Buber's thought with questions from the fields of theology, philosophy, psychology, history, sociology, anthropology, and education. This author has prepared, therefore, a delineation of the writings of various Buberian critics as follows: Malcolm Diamond:

philosophy, theology, and education (1960); Kenneth Winetrout: philosophy, prophecy, theology, sociology, and education (1963); Donald Seckinger: philosophy, psychology, and education (1969/1973/1976); John Dewey: philosophy, sociology, aesthetics, history, and education (1969); Edward Kaplan: philosophy, aesthetics, and education (1978); A.R. Crane: Theology and education (1961); Eugen Biser: history, anthropology, theology, and education (1963); Jacob Agus: Theology and education (1941); Joshua Weinstein: history, sociology, philosophy, theology, and education (1975); Maurice Friedman: theology, philosophy, psychology, history, anthropology, and education (1955/1960/1965/1973/1978); Herbert Read: philosophy, aesthetics, and education (1956); Fred Clarke: philosophy and education (1948); Dorothy Rath: Psychology and education (1980); F. H. Hilliard: education (1973); David Axelrod: education (1979); Zvi E. Kurzweil: education (1962); Gordon Haim: education (1978); Richard E. Hart: education (1976); John R. Scudder, Jr.: education (1968); J. Richard Wingerter: education (1973); Laud O. Vaught: education (1974); and Lewis Hammer: education (1967).

An analytical and critical examination of Buber's thought is presented in the subsequent sections of this

chapter: Mutuality, The Perfected Leader, Buber's Thought on Creativity, The Relationship Between the Individual and the Arts, and Music Education as Aesthetic Education.

This last section is added to offer some insight as to what the music scholars are discussing today.

Inherent within each of these headings are essential Buberian concepts that are crucial to the learning process of the individual child. These concepts are as follow: The Dialogical Relationship, The Confidence of the Child, The Instinct of Power, The Instinct of Eros, The Originator Instinct, The Instinct of Communion, The Educative Forces, Compulsion, and Communion inherent within the Freedom of Responsibility.

Due to the nature of this related literature, these concepts are interspersed throughout this chapter because the Buberian critics did not put them in separate categories. They will be discussed separately, however, in Chapter III.

Mutuality

Mutuality is Martin Buber's philosophical premise for relationships between two human beings. The communicative device that he offers for this relationship is the dialogical relationship. Following is the literature that refers to this basic Buberian thought.

Laud Oswald Vaught (1974) offers the following

definitions for the I-Thou (or, as Buber referred to it quite often, the I-You) and the I-It theory which are the communicative devices of the dialogical relationship.

I-You: The basic word of relation used by Buber to indicate a timeless relationship between an individual and the world. In this relationship neither parties are objects but confront each other as persons, both of whom are subjects.

I-It: The basic word of separation used by Buber to indicate the sphere of goal directed activity. The world of It may include people as well as things. The It is used by the I for some end beyond itself, i.e. exploitation. (Vaught 1974, p. 8)

Joshua Weinstein addresses the issue of educators who become discouraged while they continue to work with humanity who has so much "dehumanizing" happening. He suggests Buber's dialogical relationship as a plausible answer.

When conditions discourage teachers from the accomplishment of their goals, the intrinsic relationship of the teacher and the learner depicted by Buber would elevate their hopes and reassure them of the importance of their efforts. (Weinstein 1975, p. ix)

This relationship is the distance between the subject and the object, the teacher and the student. This

relationship is "what really exists between man and man, man and nature, and man and his spiritual world" (p. 20). James Brown says that this special relationship is the relationship that Buber wanted for all human beings. Buber questioned what the human being was and how he or she functioned in relation to other beings. From his epistemological search, he produced I and Thou (1923) which for Brown, clarifies "the articulation of man's attitude to his world." Brown explains his interpretation of the I-Thou and the I-It.

It is necessary to recognize two problems, with all that they involve, those namely of I-It and I-Thou, set along side each other. . . . I-It is the attitude of "real living," or "meeting" an "other" in a palpitating "presence" in the "present" . . . of encountering a reality by which I am addressed as by an "other" of equal or greater standing or status than myself. (Brown 1955, pp. 102-103)

Maurice Friedman further differentiates between the I-Thou and I-It relationships:

What distinguishes these relationships is not the object of the relation but the nature of the relationship itself and the difference between the "I" that enters into the one relationship and the "I" that enters into the other. (Friedman 1965c, p. 363)

The "I" of the "I-Thou relation is direct, mutual present"

(p. 363). This "I" recognizes the other person's uniqueness regardless of what she or he has, does, feels, or thinks.

The educator, according to Kaplan, does not categorize the student because of individual difference; rather, Buber directs the relationship to be a two-fold human fulfillment. This is because the "I faces Thou," and therefore "mutuality and reciprocity require difference" (Kaplan 1978, p. 197).

"In the 'I-It' relationship . . . the other is my object and not my partner" (Friedman, p. 363). The "I-It" relationship allows for no recognition of individual uniqueness; rather, it subscribes to a general categorization. This relationship does not allow the teacher and student to experience a "really direct . . . mutual or truly present" relationship. "The 'I' of the 'I-It' . . . is always partial" (p. 363).

The ramifications of the I-It relationship, according to Kaplan, could create a potential exploitation of students by teachers because of their relation to the power inherent within the role of teaching. He agrees with Friedman that human beings must maintain some semblance of the I-It world for their existence. "I-It again and again provides the base for ordered civilization, for technical accomplishment, for scientific advance" (Kaplan 1978, p. 197). Friedman suggests the

following which could avoid the exploitation of students:

As long as the I-Thou and the I-It remain in healthy alternation, ever new material from the realms of the physical, the biological, the psychological, and the social is brought into the I-Thou relation and given new and present meaning. (Friedman, pp. 363-364)

Charles David Axelrod finds Buber's dialogical relationship to be one of "simplicity." Buber's work is not complex: rather it is composed of evasiveness which Axelrod believes "must be understood as a necessary feature of his central theme." He describes the "objective speech" that Buber alludes to. Each human being needs an "object" to use for communication; for Buber it is speech. This speech can include a small glance or gesture. It is not, however, the element of exchange which determines dialogue, reports Axelrod, but rather the undescribable distance "between" the participants. Dialogue transpires "in a situation of concrete, mutual relation between speakers."

Its force emerges as this concreteness, as its exclusive presence within the moment of speech. Dialogue cannot outline its moment or escape its participants without losing its force and transforming its nature. (Axelrod 1979, pp. 52-55)

The Perfected Leader

Martin Buber says that the teacher has the responsibility of becoming the perfected leader. This leader is one who chooses to influence the lives of others. Following is the literature that addresses this responsibility. Inherent within this responsibility is Buber's teleological premises for curriculum selection, classroom management, and evaluation.

A major premise for the continued existence of humankind is the acceptance of one another regardless of social differences. Educational scholars are expressing concern about the survival of the present civilization. Says Joshua Weinstein, "If a civilization is to survive, its ideals and culture must be transmitted uninterruptedly from generation to generation" (Weinstein 1975, p. 41). He perceives that the major threat to society is the advanced technology. He says that our world is a "global village." Jet planes, space ships, and media cause all people to be aware that "man is not an 'island' unto himself and that no people goes [Sic.] unaffected by others." Because there is this awareness, "famine has no national boundaries, plagues travel from country to country without a passport," and there is the constant threat that "one skirmish is capable of embroiling us all in a world catastrophe" (p. 90).

The teacher, says Weinstein, is the major force

through which the transmission of culture can still be accomplished. "The agent for the cultural transmission is the teacher who, through the educational process, links generations to one another." This is not to suggest that the values of the past are to serve as the structure for the present.

They're only a sperm which must grow and develop into a new, unique and independent organism. . . . A people, as living organism, must be founded on its inherited tradition to meet with the vital needs of its contemporary society. (Weinstein, pp. 41-42)

Lionel Etscovitz suggests concern for human existence in the present society in relation to the past.

The view that contemporary man lives in a time of crisis is so commonplace that, like polluted air, it is often simply accepted as an inescapable aspect of existence. . . . From an historical perspective the crisis of contemporary man is one of the most severe, if not the severest, that he has ever faced.

(Etscovitz 1969, p. 113)

The crisis exists in the breakdown of dialogue in education, religion, government, and science. This is causing human beings to express personal lack of concern for the future as well as the present. He attacks education as being the main factor in human breakdown. He says that education is "an intellectual" quest rather than

"an existential" answer for existence. For Etscovitz, this implies "a loss of relation" and "a loss of valuation." He says:

Education does not encourage or provide the opportunity for choice. . . . There is no guiding image of a dialogical man, a man who contributes to the development of personal and communal values of his relationship with others. . . . The only risk in contemporary education is that of failing to meet certain externally imposed standards and requirements. . . . In actuality, all the requirements, rules and tasks of education only hide from man the fundamental risk in genuinely lived life: Trusting the rest of existence by turning toward it with one's whole struggling being is the open and imaginative search for meaning and thus for an image of oneself. (Etscovitz, p. 115)

Etscovitz does not impose the premise that theory and fact are not necessary for the existence of human beings: but "when they obscure other dimensions of human concern they threaten the development of wholeness of life" (p. 116).

Kenneth Winetrout finds that students are not challenged in today's education. They are using education merely "as an escalator to college, to graduate and professional school, to a job, that there is no time for

meeting others in the spontaneity which seems necessary" (Winetrout 1963, p. 57). Richard Hart projects the following two externals as being reasons for this lack of challenge:

(1) Today's technological sophistication is such that it seems likely that a well programmed computer and T.V. monitoring system could easily enough disseminate . . . information . . . and most probably do it more cheaply and with greater efficiency. So why a teacher?

(2) Is there a fact something more basic to the teaching function than the widespread distribution of facts and figures possessed by an older perhaps wiser human being? . . . Must we not address ourselves to the necessary yet often unrealized ground from which education proceeds? (Hart 1976, p. 31)

Fred Clarke sees formal education to be "impotent." He analyses the "old" and the "new" forms of education and sees the task of education as applying ideas "in a form which will make [them] compatible with individual freedom" (Clarke 1948, p. 16). Kaplan refers to this same freedom when he discusses the strong need for autonomy that must be nurtured in students. This autonomy would come through the teacher who establishes a dialogical relationship with students.

Theologian Jacob Agus addresses the responsibility

inherent within the profession of teaching. He says that this responsibility is one in which educators must prepare students for the future. Then, "each hour" will "bring its own decision" (Agus 1941, p. 221). For John Scudder, a balance between freedom and authority would assist the teacher in this tremendous responsibility. The key element for influencing the child is the teacher.

In a day when traditional principles and values are in question, it makes it possible for a teacher, as an expert in comparison to his students to present his relationship with real authority, but without the authoritarian claim that students must accept his relationship to the truth. (Scudder 1968, p. 142)

The teachers' lives produce possible answers for the students. These answers are expressed in the way they live their life and how they interact with others. The students can make choices by observing the teacher because she or he also shares relationships with culture, nature, other persons, and God, just as the student does.

The teacher must initiate a given attitude regarding the teaching of human beings. There must be an I-Thou relationship between the teacher and the students. It would be a relationship, one that would be aware of the child's world-view (Weltanschauung). For Hart, the transmission of knowledge will not take place until the teacher recognizes that there needs to be a trust

established with the students. This trust begins with the teacher's acceptance of students regardless of their personal experience. Once the teacher has gained the trust of his or her students, then the students will rise to the confrontation of learning.

The pupil's confidence . . . not only accepts the educator as a person, but also allows him to see that this person wholly accepts the responsibility for taking an active, formative part in the life of his students, that this person is sincere in carrying out the destiny of the teaching office. (Hart, 1976, p. 33)

Zvi Kurzweil (1962) and Gordon Haim (1978) are in congruence with Hart in that they believe that the entire task of education would be left out if the teacher-pupil relationship did not have at its core human relationships. Asserts Haim, "Buber holds that the reality of education must be based on communion . . . and the child . . . should encounter the educator as a real authentic person (Haim 1978, p. 91).

Herbert Read refers to Buber's direction to the teacher in his book Education Through Art.

The teacher may not need more than a minimum of technical or academic qualifications: but he or she does require the gift of understanding or

"enveloping" the pupil which Buber has defined.

(Read 1956, p. 295)

Axelrod cautions that one should not go to Buber's works searching for a formula for teaching because that merely creates an opposition to his theory.

He produces no . . . objectively conclusive system of thought. Rather, he points to the formal limits of objective analysis; he tries to speak to people rather than to a paradigm. (Axelrod, p. 63)

Etscovitz agrees with Axelrod in that Buber does not tell the educator what to do but instead offers the freedom for a personal value structure for men and women in their relationships.

At the most he gives us in his conception of dialogue a valuational base. . . . We must sense the ambiguity inherent in methodological as opposed to a substantive approach to human problems. (Etscovitz 1969, pp. 117-118)

Etscovitz does not recommend Buber's philosophy for educators of today because the society is experiencing "severe crisis." Today's educators, says Etscovitz, need a more methodological approach which would offer direct answers because he does not think the educator could learn how to relate to students in a constructive manner. This would take too long. He projects the following, however:

Perhaps a study of Martin Buber's philosophy of

dialogue in terms of its implications for educational philosophy would at least help . . . man to think and act a bit more insightfully and sensitively as he attempts to resolve what Buber sees as the dialogical crisis of our time. (Etscovitz, p. 118)

J. Richard Wingerter strongly disagrees and criticizes Etscovitz for trying "to do what one cannot do with Buber's writings without distorting and falsifying them, in objective fashion understood" (Wingerter 1973, p. 244). He accuses Etscovitz of being one who "has not really participated in Buber's endeavor, but rather one who has approached it as would any spectator or objective thinker, as someone who is on the outside." He questions Etscovitz's reason for turning Buber's "thinking into something Buber never intended it to become." Quotes Weingerter:

Etscovitz tells us that "Buber does not provide any immediate solutions or answers to our contemporary crisis. He does not tell us what choices to make." If this is so, and I hardly think it is, though I must hasten to add that the answer Buber gives is not a solution to a problem and it is an answer that is meaningful only when one admits that there is a realm that transcends that of objectivity pure and simple, then Etscovitz should go on to ask why Buber doesn't provide the kinds of solutions or answers that

Etscovitz would like to have. Isn't it a little presumptuous on Etscovitz's part to think that philosophers of education will be able to do what Buber himself consciously did not do, i.e. pull together or systematize his educational statements to the extent Etscovitz would have him to do? If such could have been profitably done without betraying the very nature of what Buber was doing, Buber himself would likely have done it. However, the level of the ontological is beyond that of solutions to problems, applications and implications. To fail to realize this is to attribute objectivity to that which is not objective and never can be. (Wingerter 1973, pp. 144-146)

A. R. Crane proposes that "the teacher is, for Buber, the basic essential of education" (Crane 1961, p. 94). The literature referring to Buber's influence on education places the responsibility of learning on the teacher. Crane's research points to the area between the I and the Thou as the central core for the educator in establishing the foundation of his or her philosophical premise regarding the student's epistemological direction. The educator does not "funnel" information to the child nor does the child offer secret learning potential to the teacher. Crane sees Buber's philosophy to be an ontological guide for the teacher, who "works on a

knife-edge between nature and nurture" (p. 93). Richard Hart questions: "Is there a legitimate difference between instructing and educating?" He offers the following:

For Buber, the instructor who wishes simply to instruct finds himself concerned with . . . filling the students' minds with relevant information. . . . The teacher who wishes to educate must be concerned with influencing the being and life of each and every pupil. (Hart 1976, pp. 32-32)

The master-apprentice role is, for Zvi Kurzweil, a guide for the teacher. "Buber sees in the master-apprentice relationship the ideal teacher-pupil relationship, because the apprentice shared the life of the master" (Kurzweil 1962, p. 49). This teaching method offers to the student the opportunity to learn not only from direct instruction but also to learn "in an indirect and subtle way." Kurzweil points out that because this teaching model is "the ideal of the pupil-teacher relationship" (p. 49), it is very difficult to pursue.

Sir Fred Clarke says in Freedom In The Educative Society (1948), that the teacher is not a guide for the student but rather is a model in the manner in which he or she lives everyday life.

He is, as teacher and guide, not a syllabus, not a social code, not even a system of morality, but a living embodiment of a "world" (of experience?) not

yet actual for the pupil, but both feasible for him and desirable for him in the sense that, in that world, he can be most truly and effectively himself. (Clarke 1948, p. 66)

Kurzweil recapitulates the three conclusions which present Buber's central thesis regarding the teacher:

Firstly, the fact that the teacher is only one among a multitude of factors in the educational process should teach him humility; secondly, the fact that he consciously endeavors to shape the personality of other human beings imposes upon him a heavy responsibility; and thirdly, in order to put into effect this conscious endeavor, he must first gain the pupil's confidence. (Kurzweil, pp. 49-50)

Donald Seckinger (1973) says that the dialogical relationship between the teacher and the student "must involve shared experiences" (Seckinger 1973, p. 298). Not only does the teacher work from his or her academic and personal philosophical premise, but also he or she must be prepared to recognize the student's experience base. "Without this vision," Seckinger quotes, "the helper cannot function." The teacher sacrifices personal ego which will often "be humbled and sobered in the knowledge that he is not reaching others as he would like." Seckinger cautions that teaching in the dialogical relation takes an extremely rare individual. It requires

one who knows his or her personal growth patterns as well as those of the students. This recognition validates the realization that both teachers and students have strengths and weaknesses.

For the teacher the situation is particularly poignant because it demands a recognition that no matter how intensively and passionately we want to give to our pupils, we will not be able to reach many of them in the right way at the right time even though we go out to them whole-heartedly as an act of sacrifice and trust. (Seckinger, pp. 299-300)

Kurzweil concurs that because inclusion is the premise of this educational interchange between teacher and student "the teacher must be fully aware of the effect of his actions on the pupil" (Kurzweil 1962, p. 47). The teacher must "feel how it is experienced from 'over there'" (p. 47). This is accomplished by observing the self through the eyes of the students. Friedman writes, in his introduction for Between Man and Man (1965a), the following description of Buber's "true teacher":

It is the one who fosters genuine mutual contact and mutual trust, who experiences the other side of the relationship, and who helps his pupils realize, through the selection of the effective world what it can mean to be a man. (Friedman 1965a, p. xix)

John R. Scudder, Jr. labels this responsibility

inherent within the teacher-student dialogical relationship as a realistic "onesidedness." The teacher has an ontological base which the student has not yet experienced. Scudder paraphrases Buber's discourse regarding this one-sidedness:

The teacher can imaginatively enter into the life of the student, but the student lacks the background and capacity to enter in the teacher's life in the same way. (Scudder 1968, p. 137)

Gordon Haim (1978) appears to be in agreement with Scudder and Friedman.

Dialogue is usually characterized by a two sided inclusion, but dialogue in education is characterized by a one sided inclusion: the educator experiences the common event from the standpoint of the pupil, but the pupil cannot experience the event from the standpoint of the teacher. (Haim 1978, p. 95)

Edward K. Kaplan states: "the very dynamics of relation . . . presupposes a fundamental otherness" (Kaplan 1978, p. 197). Buber offers the necessary polarity, according to Kaplan, for otherness in his "primal setting at a distance" and "entering into relation" (Buber 1965b, p. 60). Teachers are like parents, he continues, in that they must foster an autonomy in their children. The "distance between

educator and student . . . should remain one-sided" because this distance is the "prerequisite of trust." It is crucial to have discourse between teacher and student; otherwise, "boredom, cold politeness," or "displaced anger" (pp. 198-199) do not allow the student to develop his or her own responsibility for acquiring personal independence.

Once again, Haim asserts that this teacher-student dialogical relationship can be a "troubling" experience: Yet, "if the educator has authentically undergone the transition to the sphere of education and is 'really there' facing his pupils" (Haim, pp. 95-96) regardless of their successes and/or failures, then the students can pass into the realm of communion with the dialogical academic knowledge. Kurzweil also acknowledges that the teacher is not a technologist, and that Buber challenges the educator by placing "a heavy responsibility on the teacher's shoulders and fills him with a high sense of calling" (Kurzweil 1962, p. 55).

Maurice Friedman sums up the Buberian role of the educator when he acknowledges that the educator will have the necessary balance between the I-Thou and the I-It after she or he "is able to build real mutuality between himself" (Friedman 1956, p. 375) and his or her students.

The Teleological Premise For Curriculum Selection,
Classroom Management, and Evaluation

The teacher's responsibility does not end when the mutual dialogical relationship is established between the personal self and the student. That is merely the foundational rudiment. The teacher is also challenged with the epistemology from which she or he must select the curricula for the student's learning. Buber's direction is: "the education on men by men means the selection of the effective world by a person and in him" (Buber 1926/1965a, p. 101). Scudder pauses to differentiate between this responsibility and the responsibility of the student. The student must rise to the confrontation of the teacher's expectations for the coursework and find personal teleological meaning which will work in his or her learning world-view.

The teacher should not attempt to share what he knows directly. . . . Instead, at the same time he participates in conversation with his students, he should engage in dialogue with the academic world. (Scudder 1968, p. 137)

This dialogue enables the educator to extract information from the personal and professional knowledge base which is relevant to the ontological goal of the course.

Scudder emphasizes that the educator must be open to disagreement from some of the students as long as it is thoughtful and pertains to the subject material or lesson.

This requires an "appreciation for views other than his own" (Scudder, p. 137). Yet, "Buber rejects both the claims that education should be non-directive and that freedom is the end of education." Rather, freedom "increases the opportunity for responsible action."

Scudder does not extend his thinking, in this source, about what should happen once freedom is attained. He does say, however, that Buber's dialogue directs the teacher to "share the significant results of a scholarly decisive life in a manner which would evoke the kind of decisive response from the student which would cause him to grow" (Scudder, pp. 137-138).

John Dewey gives an account of the "old" and the "new" education which Martin Buber rejects because of the authority factor which is central to both. Following are Dewey's descriptions of these two philosophies of education.

The distinctive features of the old type of education are: imposition from above; external discipline; learning from texts and teachers; the acquisition of skills and techniques by drill, static aims and materials; preparations for a more or less remote future. The new education is characterized by expression and cultivation of individuality; learning through experience; instruction which makes direct appeal, by taking the most opportunities of

present-day life and encouraging acquaintance with a changing world. (Dewey 1939, pp. 656-657)

Buber chooses to be in the center of these opposite learning theories, according to Kurzweil.

In Dorothy Rath's research study, A Philosophy of Mutuality in Martin Buber's Writings--Implications for Mainstreaming (1980), she addresses the teacher and the selection process of teleology. She finds that Buber's "genuine teacher wills to be a chooser of curriculum. . . . The teacher lives what is chosen and becomes educated by it" (Rath 1980, p. 87). Friedman says that Buber's teacher must be a selector of the effective world for the child. The teacher who lives within the world is the embodiment of the world. It is important, says Friedman, that the educator does not choose curriculum which suggests manipulation "of propaganda and suggestion." This simply "wishes to make use of men." The learner is not a thing which needs to be or should be personally influenced; rather, she or he is recognized as the whole human being with individual needs. The educator must prepare curricula which develop the character of the individual; this makes education a reality. Laud Vaught (1974) summarizes this character education in his study of evil in Buberian philosophy.

To educate is to guide toward reality. This is done by communication and confrontation, rather than the

amassing of technical data. Education begins with the individual and seeks to make him aware that there are other individuals, who are also subjects, living in his world. (Vaught 1974, p. 87)

Friedman finds that Buber's teleological premise for curriculum selection is useful because of the social crisis of our time. He offers the following:

The curriculum of these classes must arise from the social, political, and cultural reality of life at this historical juncture . . . and the inference to be drawn from this curriculum must occur in the minds of the students of their own accord. (Friedman 1965c, pp. 379-380)

Buber does not propose the Great-Book epistemology for an educational model, says Friedman, because this model suggests a "uniform classical nature." Also this "developmentalistic approach" stresses an education which suffices only immediate learning which is an end in itself. He says that curriculum is chosen in relation to the individual child's present reality. This is not to suggest, stresses Friedman, that the Great Books could not serve as a teleological a priori for curriculum. They are to be used, however, primarily as a tool which directs the learner toward the fulfillment of his or her epistemological search.

One certainly begins with what Buber calls a "real

text": the meaning, however, is not already in the text but comes to us from the text and we respond--in the present. (Friedman, p. 383)

Malcolm Diamond describes Buber's process for curriculum selection to be: "Only when men reflect upon the real questions which engage the total person rather than the intellect alone, and questions that involve important issues," will the educator approach the "cardinal point of Buber's philosophy," which is the "relevance to life experience" (Diamond 1960, p. 15). If the pupil does not rise to the confrontation of the curriculum encounter, there will be no learning. "No real learning takes place unless the pupil participates" (Friedman 1955, p. 176). The educator must use, however, curriculum which develops within the student a personal confrontation of responsibility. Joshua Weinstein cautions that this task is not always attainable. There are many individuals who allow others to accept their personal responsibility for learning.

He discharges his responsibility for personal decision-making on what is worthy, desired and adequate, and is generally unconcerned whether his actions correspond to his own personal goal which he hoped to achieve. (Weinstein 1975, p. 72)

Friedman finds Buber's writings to be serviceable as methodology in his preparation for workshops, seminars, or

classes. He writes that he extracts curriculum from Buber's autobiographical fragments, his Hasidic Chronicles, and his direct educational philosophy.

They point and teach through the recounting of concrete stories to which we can return again and again to test the insights and feelings that have arisen in response to them. . . . Not only can one discover which tales "speak to his condition," but also the hidden teaching contained in the restraint with which Buber retells these "legendary anecdotes" and in the order in which he has arranged them.

(Friedman 1973, p. 5)

John R. Scudder (1968) credits Buber for giving teachers special direction for classroom management control. He writes that Buber's tool of the dialogical relationship is extremely effective for controlling a classroom of students without infringing on their rights.

His interpretation of dialogue lays the foundation for a model of teaching which combines freedom with authority within the context of the intellectual and moral confusion of our time. (Scudder 1968, p. 133)

Kurzweil projects that the teacher who tries to use "any exercise of heavy-handed authority with its concomitant demand of submission provokes conflict" which, in turn, destroys the dialogical relationship between teacher and student.

The teacher's authority must flow unawares from his own personality. After all, he is only one of the many teachers which exercise an educational influence on this child. (Kurzweil 1962, p. 48)

Buber, according to Kurzweil, affirms classroom management which comes directly from the teacher. Yet, there is more than the "raised finger and questioning glance" (Buber 1939/1965a, p. 113). These are "merely a corollary of his doctrine of inclusion" (Kurzweil, pp. 49-51).

It is more likely that according to Buber the teacher represents to the pupil a world of ordered experience, a scale of values and an embodiment of purpose. (p. 49)

John Scudder appeared to be the sole source, in the literature, who directly addresses the means for teachers to evaluate their students. How does the teacher evaluate the student without destroying the trust which is intrinsic to the I-Thou teacher-student relationship? He concurs from his Buberian research the following hypothesis:

The teacher has the right to require his students to understand his position but not to make them plagiarize themselves in order to pass his examination. A student should be required to give the position of the teacher, the textbook, some authority, or his classmates individually or

collectively. (Scudder 1968, p. 139)

In addition, Scudder asserts that the teacher should never test or grade a student because of a value judgment regarding the student. Rather, it is only the ontological material which is relevant to the coursework that should be graded.

He has the duty to test and grade the I-It relationship but not the right to test or grade the I-Thou relationship. . . . The correct response to the contention of a teacher would be for the student to test it against his experience. (Scudder, p. 139)

Buber's Thought on Creativity

Martin Buber's theory of creativity is unique from others in that he says that human beings learn because they have creative potential. In this section, his thought is examined by the scholars who refer to his concepts that he presented in his address "On Education." These major concepts are: The Originator Instinct and the Instinct of Communion.

In 1925, Martin Buber was invited to present an address at the Third International Education Conference in Heidelberg. The theme for the conference was "The Development of the Creative Powers in the Child." The importance for this address was to determine what creativity was and its relation to the education of children. Buber said that the creative powers of the

child could not be developed, and he challenged the participants in the following manner.

The child is a reality; education must become a reality. But what does the "development of the creative powers" mean? Is that the reality of education? Must education become that in order to become a reality? Obviously those who arranged this session and gave it its theme think this is so. They obviously think that education has failed in its task till now because it has aimed at something different from this development of what is in the child, or has considered or promoted other powers in the child than the creative. And probably they are amazed that I question this objective, since I myself talk of the treasure of eternal possibility and of the task of unearthing it. So I must make clear that this treasure cannot be properly designated by the notion of "creative powers," nor its unearthing by the notion of "development." (Buber 1926/1965a, p. 84)

This address "On Education" was published in 1926 as one of Buber's major offerings to the field of education.

There are numerous written accounts in which researchers offer their professional opinion toward Buber's presentation. They either express what they perceive to be the strong impact which this particular address has on the field of education, or they delineate

their interpretation of Buber's description of creativity. Following are some instances of each approach.

Buber's pedagogical presentation, reports Zvi Kurzweil, "represents his main contribution in the field of education and philosophy" and might "be regarded as a classic of educational literature" (Kurzweil 1962, p. 44). This contribution is still applicable to the epistemological guidelines for students of today.

For Gordon Haim, this lecture offers direction for teleology in reference to freedom. It is for "people who wish to learn to walk with their own light" (Haim 1978, p. 976). The lecture applies the I-Thou, I-It communication to the sphere of education.

Herbert Read credits Buber's address as being his personal model for the teacher and the learner. He has laid the dialogical foundation for this relationship "with subtlety and profundity" (Read 1956, p. 285).

F. H. Hilliard does not accept totally the lecture. He says that Buber is not clear. His position is that Buber does not discuss the dialogical relationship until the last half of the address and devotes too much time describing the criticism of pedagogical theories which were already the concerns of most of the German educational circles in the 1920's. Hilliard says, in his "Re-Examination of Buber's Address on Education," that if Buber had devoted "more time . . . to the study and

teaching of 'pedagogy'," then, his educational contribution probably would have been as important as John Dewey's. But, "Buber attempts more than once to find a satisfactory answer" to the following question:

How and in what circumstances does the teacher cross the ill-defined boundary which separates the exercise and educationally desirable from the undesirable kinds of influence? (Hilliard 1973, pp. 40-49)

For Hilliard, Buber "fails to do so."

The Originator Instinct

Fred Clarke sees Buber as having concern regarding the conflict of freedom between "man" and "citizen" because no society is perfect, this sense of conflict will always be present. For Buber, the education of the society is "certainly a discipline" (Clarke 1948, p. 57). Yet, Clarke does not envision Buber as proposing a philosophy which would direct discipline as "a technique of converting persons into instruments"; rather, it is Buber's thought to expose "fully the delicacies of the strategy of freedom." Clarke imagines that Buber's audience would have been surprised by his introductory statements in his education presentation because of his rejection of "the idea of creativeness as a human trait." Buber "prefers to speak of man as originator or producer." Humankind has the natural "instinct to originate"; yet, it

"must be met by educative forces--community and mutuality--by which it is [then] transformed" (Clarke 1948, pp. 57-64).

Kurzweil describes this instinct in his work "Buber on Education" (1962).

This instinct of origination is an original force, not to be derived from any other. It emanates from the soul, impresses itself upon an external object, where . . . it is essentially individual. (Kurzweil 1962, p. 44)

Kurzweil (1962), Clarke (1948), Haim (1978), Read (1956) along with other Buberian researchers appear to be in agreement with Hilliard's following premise:

[Buber] accepted that man can properly be regarded as having been endowed with an 'originative' instinct, in that it is characteristic of him that he wants to make things. Speech is one expression of this instinct, and manual work another. But left to itself this instinct leads to destruction as well as creation; its release needs to be met by educative forces, if it is to manifest itself in creative forms. (Hilliard 1973, p. 43)

Herbert Read adds: "It is not the free exercise of the instinct that matters, but the opposition it encounters" (Read, p. 186).

Both Read (1956) and Kurzweil (1962) say that the

originating instinct operates merely in a passive world. Whatever is created is purely external, in their interpretation.

Under such circumstances it is a force which goes out from the centre of the person and into the object made, and there it peters out. (Read 1956, p. 286)

It is essentially individual and does not lead the child into communion with his fellow human beings, and therefore, as long as a person acts as a creator he remains essentially solitary. (Kurzweil 1962, pp. 44-45)

The state of solitaire, for Buber, is the state in which one remains after a constructive form has been made which never existed before. If one does not share the newly formed existent with another person, then the originator is in the state of solitaire.

Instinct of Communion

Donald Seckinger discusses Buber's dialogical direction for meeting this state with educative forces.

The unfolding of the instinct, even under benign social influences, is not enough. All educative forces must be dialogical, avoiding both egoistic self-containment and the mode of social interaction which is nothing more than transitory mutual self-interest. Creative accomplishment for oneself,

even in the company of others, is insufficient. A community of laws and customs, in school or society, is better than no community at all. But the best is a dialogical community, a community of love and sacrifice. (Seckinger 1973, p. 296)

The educator is responsible for nurturing the student from the state of solitaire to the realm of communion. This responsibility, reports Haim, begins only when the educator overcomes the difficult task which is "inherent to his calling." That difficulty is what Buber calls the "narrow ridge." This narrow ridge exists in the making of responsible choices for the student by the teacher. Before the teacher can attempt to do this, he or she must be in relation with the self, which Buber calls a level of maturity.

On the one hand, in order to be able to relate with his entire being he must reach a level of maturity, and that implies giving some freedom to his passions. On the other hand, he must reject his desire to dominate or to enjoy his pupils, and he must treat their desire--if such a desire arises--to be dominated or enjoyed by him as wrong; he must limit his passions. Hence, the educator must learn to undergo a transition when he passes from the sphere of his personal life in which his quest for self fulfillment reigns, to the sphere of his

responsibility for the education of his pupils.

(Haim 1978, p. 94)

The Dialogical Relationship Between the Individual
and the Arts

An avenue of discussion which is sparsely addressed in the literature is Buber's ontological premise regarding the dialogical relationship between humanity and the arts. Edward K. Kaplan is one author who offers some thinking on this subject by saying in one of his footnotes that "this subject needs much further exploration." In his article, "The Drama of Otherness" (1978), he says that by recognizing the arts as being dialogical teleology it "expands essentially solitary human activity" (Kaplan 1978, pp. 200-201).

According to Kaplan, Buber sees "artistic creation as a meeting between a person and 'nature' (nature being the world of the senses thought as of existing independently of us)" (Kaplan 1978, p. 200).

The artist does not impose upon the world a form of his or her imagination; rather, the artist, through sense perception and imagination, actualizes a "form" potentially contained within the material with which the artist works. (p. 200)

Kaplan perceives in his account that "art is dialogue, for it actualizes the Other within mutuality."

Just as nature can realize an intrinsic striving for

completion through art, so mankind can actualize its intrinsic striving toward perfected relation. That is the basic principle of Buber's philosophical anthropology of art. The artist meets the world in its brute formlessness; from this distance and duality--the experience of a non-human other--can emerge a new being, an aesthetic reality enjoying a human meaning within its own particular beauty. (p. 201)

The confirmation of experience will assist humankind with their dialogical relationship with art. "The spectator and the spectacle do establish a reciprocal meeting within esthetic contemplation." Kaplan asserts that experience enhances the relationship between human beings and nature. He also suggests the possibility of a "deeper communication with fellow humans as well as with our own hidden inwardness" (Kaplan, p. 201).

Malcolm Diamond differentiates between Buber's I-Thou and I-It in relationship to art and music in his book Martin Buber: Jewish Existentialist (1960). Buber uses the arts as a pivotal reference for expression rather than as a distinct subject for exposition. (Diamond 1960, p. 23). describes Buber's three spheres of relation: "encounters between man and nature; between man and man; and between man and 'spiritual beings'" (Diamond 1960, p. 23). Diamond continues to say that the phrase "spiritual

beings" is often misunderstood and that it "unfortunately suggests extrasensory phenomena." Rather, "as Buber uses it, the term refers to all the products of human creativity--to works of art, philosophical systems, and the like." Diamond gives a personal discourse regarding his opportunity to hear a performance of "Beethoven's Fourth Piano Concerto." He wanted to go because he knew that the performers would maintain "the crucial tension between soloist and orchestra." The experience was not what he had anticipated; to him "the performance was bitterly disappointing." From this example, he infers that he had put himself "in the way of the music." At a later time, he went to hear "Bruno Walter conduct a performance of Beethoven's Seventh Symphony." This time the performance was a success for Diamond. He had an I-Thou with the music. For him, to "plan to experience an I-Thou encounter," such a task is not possible. But the second experience, which he did not plan in advance, is described as follows:

In the encounter the sense of objective space and time dissolved. I was not aware of being in Carnegie Hall in New York City, nor of the minutes that elapsed in the course of the performance. (Diamond, pp. 23-25)

In Diamond's account of the encounter with music, he describes the I-Thou between human beings and art:

There is a time that marks the encounter, but it is not chronological time, whose present is a contentless instant between past and future, it is the filled time of the duration of the encounter. . . . Should I, in the midst of the encounter, become conscious of listening . . . my Thou vanishes on the spot, and I find myself in the domain of It. (pp. 25-26)

Diamond's interpretation of Buber's theory of creativity is that "all facets of human creativity are encompassed in the sphere of the spirit--from the tools and carvings of primitive man through the greatest works of art produced by advanced cultures" (Diamond, p. 27).

Maurice Friedman, in his introduction to Buber's The Knowledge of Man (1965b), claims "Man and His Image-Work" to be "Buber's anthropology of art" (Friedman 1965b, p. 50). For Buber, "the creative man" has the potential of creating a specific form. That form is to be measured only "by its intrinsic qualities."

In I and Thou (1923) Buber speaks of art as one of the forms of the I-Thou relationship. The 'ideal forms' that man meets as Thou are not Platonic archetypes but merely the potentialities of form that arise from man's meeting with the world.

For Buber, "artistic creation and appreciation, like the I-Thou relationship with nature, are modified forms of

dialogue which by their very nature cannot be reciprocal." The perceiver will have a personal relationship with the form of art based on earlier knowledge.

The artist . . . is not intent on analyzing and noting traits . . . but instead sees the object freely. . . . He perceives an existence instead of a sum of traits. . . . This response manifests itself as creation of form rather than as answering with one's personal existence what addresses one.

"Buber asks," writes Friedman, "what art tells us about man as man. Free as the artist may hold himself from nature, his work is still bound to the life of the senses and to his meeting with the world" (Friedman 1965b, pp. 51-55).

Louis Z. Hammer questions: "What kind of being is man that he should paint, sculpt, compose music, write poetry, and so forth?" In his contribution to The Philosophy of Martin Buber (1967), "The Relevance of Buber's Thought to Aesthetics," Hammer replies to this question by acknowledging that Buber's dialogical thought is "not a mere accident, but rather . . . an outcome of what man essentially is."

Buber sees the artist as one who refuses to reduce what meets him through the senses to a mere object, but rather pursues the possibilities of form within sensed objects or linguistic utterance, and brings

these to the fullness of a completed creation or image. . . . The composer of music draws the entire range of human presence in the world into the acoustic and temporal sphere. (Hammer 1967, 609-610)

The artist, as perceived by Buber, holds no higher sense of morality than other persons, but she or he "is filled by a kind of wholeness and genuineness." States Hammer, there is a sphere that the individual must live in which contains "the peculiar tension of the life of dialogue." The artist is forced "to bring what is in the course of being into communion with man." She or he uses the world of "It" merely as an objectification which represents creation to other human beings in relation to their "Thou."

Hammer sees Buber achieving something "that other thinkers have not achieved" in his educational philosophy.

First of all, he has joined art to the fundamental relation between one being and another being. Art is shown to be implicit in the fact that all of man's relations are made possible through sensible qualities. These qualities disclose the world that must necessarily be set at a distance in order to be experienced. . . . We are related to the world by art through the encounter with created form.

This is a second important point in Buber's view, art has a role to play which is distinctly its

own. . . . Art is not labelled cognitive, yet it is not relegated to "mere emotion. . . ." It is other than, but on a par with knowledge. It is a way of communing with the other, that attends to a special feature of the other, namely its capacity to disclose itself in sensible form. (Hammer, pp. 612-613)

Hammer compares Susanne Langer's symbolistic theory to Buber's philosophy and says that she does not rise to Buber's level of consciousness in that "the work of art is not . . . a virtual image reflecting a pattern of feeling" but rather the finished art work is "real instead of virtual."

Buber's view of art clearly calls the artist back to his ancient task of encountering and remaking what is in the world. The symbolic view fails to do this. . . . It does not stress the relation between the person and the world. (Hammer, p. 615)

Music, according to Buberian philosophy, "does not refer to or represent emotions, yet it does have to do with personal existence." Each musical sound, continues Hammer, meets the individual with something that is present to him or her.

It is a complex event from the sphere of sound which demands a response. In responding to the authentic musical work, human feeling, cognition and will are together in the wholeness of the person.

Music "Meets the person in dialogue." This is a tool which assists mankind "to touch depths of the self which are not likely to be reached in any other way" (p. 624).

Music Education as Aesthetic Education

The experiencing of music has existed throughout the historical life-span of human beings. "Long before man entered the spotlight of history he had established music as a cultural factor and had an effective method of music education" (Leonhard and House, 1972, p. 77). Jerrold Ross, Associate Dean in the School of Education at New York University submits the following:

Musicians and music teachers have perceived their chief function to be that of reaching out to the most people and exciting them about music whether they be potential audiences or, in the case of the gifted and talented, creators, performers, or composers. . . . Music teachers have willingly assumed the responsibility for the development of an aesthetic response among people--the sensitization of the public as it were--whose result has been to demonstrably affect the quality of public perception. . . . It has been assumed that the public can, indeed, be educated to understand what a culture is, to recognize its distinctive qualities, to place it in an historical perspective, to associate it with

the creation and/or performance of certain works of the musical art, and last, to be critical of the contributions of music to the enhancement of civilization. (Ross 1982, p. 1)

Music education, therefore, is considered to be an important entity in the public schools because of its contribution as cultural education and aesthetic education. Music education is basically integrative with cultural education, but aesthetic education is a rather nebulous term.

All the current music education scholars appear to accept the purpose of music education to be aesthetic education. To define aesthetic education as it applies to music, Rowell (1983) states that "while discussions of musical aesthetics generally focus on values, I would argue that questions of substance (ontology) and of how that substance can be known (epistemology) are the philosophical bedrock upon which all other questions ultimately depend" (Rowell 1983, p. 7). These questions are ill-defined in the music education literature. Abeles, Hoffer, and Klotman (1984) assert that "music and the arts are one of the most significant manifestations of the ability of human beings to think and to aspire restlessly for something more than survival" (Abeles, Hoffer, & Klotman 1984, p. 55). They discuss the current thinking of the profession in relation to the aesthetic

experience:

Aesthetic thinking requires the perception of the properties in combination, in relationship to each other. It calls for looking for large principles such as unity, variation, symmetry or balance, and theme. It is at this macro level that one can best think about "the fine arts" rather than each individual art. . . . In the arts students should acquire an inclination, desire, and adaptibility to consider objects for the qualities they possess and to react with feeling to those qualities. (Abeles et al. 1984, p. 65)

These authors also clarify the aesthetic experience by offering the following six components that are paraphrased below:

First, an aesthetic experience has no practical or utilitarian purpose. Instead, it is valued for the insight, satisfaction, and enjoyment that it provides. It is an end in itself and not a means to something more. Second, it involves feeling because there is a reaction to what is seen or heard as there is a reaction to everything in life. Third, it involves the intellect. Thought and awareness are necessary. The mind is consciously active and notices the aesthetic object. Fourth, an aesthetic experience involves focused attention which requires

thoughtful contemplation. Fifth, it must be experienced. "There are no aesthetic 'answers', only experiences." Sixth, the result of the aesthetic experience is a richer and more meaningful life as the opposite of aesthetic is anesthetic, that which is nothingness, no life, no feeling, and no humanness. (Abeles et al. 1984, pp. 62-63)

Music education as aesthetic education not only requires a feelingful response (Bennett Reimer's descriptive term) to an art object, but it also requires the intellect to be attentive. This focus suggests that the music educator concentrates on those qualities or concepts that bring the art work of music to life for the student. Music education has an important responsibility for the American public as quoted by the noted composer Gunther Schuller:

To suggest that we should not be teaching such masses of students, regardless of the variability of their talent, is of course considered heretical, politically radical, and undemocratic by lots of people. And indeed, I am the last one to propound elitist theories, because I deeply believe that it is every American's virtually constitutional right to become involved with and educated in the arts. By my life philosophy we dare not deny any individual an entree to the world of culture--hopefully, cultures

--in order to enjoy their pluralistic riches.

(Schuller 1983, p. 10)

He goes on to state that there is a problem in music education, that of reaching the great majority of Americans. "I, for example, as a reasonably intelligent, articulate, and interested person, cannot reach personally in any way, through any medium, through any vehicle of any kind, the 96 percent of Americans who have no idea of our existence, who we are or what we do, or why we do it. They do not even know that we exist" (Schuller, p. 13). He is also referring to the school administrators who fail to support music programs.

In addition, Bennet Reimer (1970), a music education philosopher, states his concerns regarding music education in the schools. He asks the question, "Why should every person be given the opportunity to understand the nature of the art of music?" He answers this question by saying, "Because the art of music is a basic way of 'knowing' about reality" (1970, p. 9). He further elaborates:

At one stroke it affirms the art of music as one of the great disciplines of human thought, establishes the value of music education as being at the same level as the value of all important education, prescribes the direction that music education must take if it is to fulfill its present mission, rids the profession of any need or desire to depend on

outworn rationales for being, and provides the hope that music education will play a far more important role for society in the future than it has in the past. (Reimer 1970, p. 9)

Schwadron summarizes what he calls the philosophical-musical-educational complex as follows:

The aesthetic function of music is inherently bound in the uniqueness of the organization and deliberate control of sound manipulated by musical symbols, and characterized by the relationships of music to the human senses and intellect. Music then becomes educational when succeeding generations are assisted in becoming critically intelligent about musical styles and forms, about the organization and design of sound, and about the social, emotional, and physical phenomena of music which characterize music as an art form.

It follows that the inclusion or exclusion of any fact of the music instruction program should be rationalized in relation to an aesthetically oriented philosophy. Serious consideration must be given, therefore, to the validity of any curricular practice which interferes with or seriously impedes the aesthetic goals. Such a concept of the meaning and function of music education reflects not only musical and educational objectives, but also implies critical

concern for the extra-musical cultural forces which tend to influence the values and objectives of contemporary music education. (Schwadron 1966, pp. 187-188)

Schwadron further believes that "There is considerable substantiation that the aesthetic experience is not founded on universal responses in tonal materials, but acquired through education" (p. 190). He believes that music education must be available to all citizens. He states:

If music education is to serve humanity in general, then general music must become, in effect, an articulated program of required music through secondary school, so that a musically literate and informed society could indeed become a reality. (Schwadron, p. 192)

Schwadron's discussion appears to be similar to Buber's theory in that the spirit of the existence of music is inherent within the role of the teacher. The thrust of the discussion by Ross, Leonhard and House, Schuller, Reimer, Schwadron, and Abeles, Hoffer, and Klotman is that music education is aesthetic education and should be the focus of inquiry in the public schools and required of all students. Music, in addition to the other arts, is an important, valued subject that must be incorporated in the school curriculum.

Reimer (1982) is presently advocating a more inclusive philosophical justification for a comprehensive arts program that needs to be included within the preparation for teaching the whole child. He states:

A rationale for comprehensive arts education can be developed that is far stronger than any of its parts can offer alone; this can help secure for aesthetic education, finally, the portion of the total program it deserves. Within that expanded segment music can thrive as it needs to, preserving its integrity as all the arts must, but learning new modes of cooperation in program development, on teaching method, in staffing, in teacher education, in research and scholarship, in political action, that stand to benefit all the arts and all the children studying the arts. (Reimer 1982, p. 19)

Apparently within each individual, there is an intuitive desire, or what some scholars call a basic desire, for the development of the aesthetic ability that appears to be inherent for the actualization of existence. Goodlad (1983) reports, "Interestingly, the arts outranked all other subjects for interest (followed by physical education or vocational education) and unimportance" (p. 467). This is to suggest that there appears to be a serious problem in arts education in this country. The people like the arts, but they consider them to be

unimportant in their daily living. Reynold Krueger adds:

Apparently, people do not see the inherent value of music as it is presently taught in the elementary and secondary schools. They appreciate the value of having the marching and pep bands at athletic events, but we have failed to communicate the value of the rest of our music program and particularly the general music program to them. That's why people can be interested in the arts but consider them unimportant, because the arts are not affecting their daily living on a regular basis. (Krueger 1984, p.

3)

Krueger proposes that the schools should include in their curricula a comprehensive arts program that could be taught and coordinated by the music specialists with assistance from other artists and teachers who are in the schools or the surrounding communities.

Summary

Buberian scholars are generally in agreement regarding Buber's dialogical relationship as a possible influence for the field of education. His I-Thou, I-It communicative theory is one of caring for the child which places the responsibility for learning on the teacher. The Buberian teacher is the perfected leader.

There is some disagreement regarding Buberian

thinking in its applicability to the classroom setting. The teacher who uses these premises for an educational a priori would need to be totally in charge of individual thinking and action in relation to the self and others. This philosophy does not offer methodology; rather, it is a means for personal selection, by the teacher, of the effective world.

Today's music scholars do not as yet address Buberian concepts in relation to the art of music such as Mutuality, The Perfected Leader, The Originator Instinct, The Instinct of Communion, Compulsion, and the Responsibility inherent in the Freedom of music learning. It appears, however, that there have been some attempts by music scholars to propose music education to be the value producing agent that it is. The philosophical thrust for the validation for the teaching of music is aesthetic education.

In Chapter Three, there is the discussion of these specific Buberian concepts that he proposes are integral to the learning process and that are inherent within each individual. The music teacher should be aware of Buber's philosophical premises because before the child can learn music, the teacher needs to know what affects the progressive learning process that occurs within the child and its potentiality for further development.

CHAPTER III

A FOCUSED INQUIRY

Introduction

Martin Buber's concept of mutuality is examined through the dialogical relationship between the teacher and the student. As an introduction to the questions in this chapter, there is a discussion regarding the following precepts: Mutuality within the self of the individual person and the responsibility that is inherent within the teaching relationship between the teacher and the student.

These precepts are explored because they serve as a constructive base for the guiding questions which comprise the rest of the chapter. Mutuality within the self of the individual person is a crucial element for the teaching and learning experience that occurs between the teacher and the student because the teacher must be in relation with the individual self before there can be a relation with students. This relationship consists of two individuals who have in their uniqueness the same innate human instincts. These instincts are: the longing for a relation of trust or confidence, the instinct of power, the instinct of Eros, the originator instinct, educative forces, the instinct of communion, and a free will which determines the acceptance or rejection of learning.

The inherent responsibility within the teaching

relationship is explored in this study because Martin Buber asserts that this relationship differs from that of other relationships. Both the teacher and the student are involved in the learning process of the student.

Mutuality Within the Self of the Individual Person

The self is, for Buber, that of the individual being who asks questions in relation to the self and its potentialities. In education, he refers to the questioning person to be the "child."

He says that "each child" is the primal and potential might that exists within each individual. Because "all actual life is encounter" (Buber 1923/1970, p. 62), the human being enters into each dialogical relationship with immediacy like a child regardless what the potential of the relationship might be. Buber calls this the "elementary rational process" (p. 77). This childlike presence of the being has no conceptual knowledge of what to expect from the relationship so the You of the relation is directly entered into. There is no defined purpose between the I of the being and the You of the external until "all means have disintegrated" and the actual encounter occurs. It happens only in the present reality. The You "exists only insofar as presentness, encounter, and relation exist. Only as the You becomes present does presence come into being" (p. 63). When the actual

encounter occurs, the You becomes an It--"an object among objects." Because of the nature of the world and its elements, every You eventually becomes an it and enters the realm of experience.

Every You in the world is doomed by its nature to become a thing or at least to enter into thinghood again and again. In the language of objects: every thing in the world can--either before or after it becomes a thing--appear to some I as its You.

(Buber, p. 69)

Just as the corporeal child longs for relation so does the child within all human beings. This longing is innate. The child does not see the object and decide "This is for me." Rather, the personal child searches as follows:

The longing for relation is primary, the cupped hand into which the being that confronts us nestles; and the relation to that, which is a wordless anticipation of saying You, comes second. But the genesis of the thing is a late product that develops out of the split of the primal encounters, out of the separation of the associated partners--as does the genesis of the I. In the beginning, is the relation--as the category of being, as readiness, as a form that reaches out to be filled, as a model of the soul; the a priori of relation: the innate you.

(Buber 1923, p. 78)

Because the longing for relation is primary, there is an internal drive for contact which Buber calls the originator instinct. This instinct within the individual desires reciprocity with the Thou of the encounter. The influence of the externals or educative forces conditions the self image of the child.

There are three spheres "in which the world of relation arises . . . life with nature . . . life with men [and] life with spiritual beings" (Buber 1923/1970, pp. 56-57). Inherent within each person are two communicative forces for relationships with these three spheres: the I-You and the I-It. These "basic words do not state something that might exist outside of them [but] by being spoken they establish a mode of existence" (Buber, p. 53). The human being has the free choice to determine which of these two expressive forces will best serve the present reality. When the choice is in the direction of the I-You, then the being "does not have something for his object"; rather, the address is subject to subject. "Where You is said there is no something. You has no borders"; therefore, the being stands in relation with the other being. Because of the You, the world of the It is there which is the subject to object.

The life of a human being does not exist merely in the sphere of goal-directed verbs. It does not consist of activities that have something for their object.

I perceive something. I feel something. I imagine something. I want something. I sense something. I think something. (p. 54)

When the self of the subject is encountered by external forces from the three spheres within the world of relation, the human consciously and willingly chooses his or her other action in relation to the encounter. This determines the nature of the self through the action of the will. The human will must be totally committed to the premise that the future of the self "is dependent on him" (Buber 1914/1957, p. 26) and that he is "not the channel but the source" for personal existence.

Buber says that "man experiences his world" (Buber 1923/1970, p. 55) through the confrontation of its elements. This is to be accomplished only with rational choosing by the individual being because the world is full of conflicting realities. He posits:

I am enormously concerned with just this world, this painful and precious fullness of all that I see, hear, taste. I cannot wish away any part of its reality. I can only wish that I might heighten this reality. (Buber 1914/1957, p.28)

It is the individual's personal responsibility to accept or reject the element of the reality that is inherent within the encounter of the external. Because "reality is no fixed condition, but a quality which can be heightened" (p.28), the personal being will only internalize that which she or he allows for the present reality. The being cannot experience the external; rather, the external can be only actualized and therefore internalized. Buber acknowledges that there is "sacrifice" and "risk" (Buber 1923/1970, p. 60) "and yet I see it, radiant in the splendor of the confrontation, far more clearly than all clarity of the experienced world" (p. 61).

This sacrifice and risk which the individual encounters is accepted or rejected through the internalized value-producing potentiality of the being. This potentiality is inherent within the essence of all human beings. Buber describes this as follows:

We mean . . . the yes and no which man gives to the conduct and actions possible to him, the radical distinction between them which affirms or denies them not according to their usefulness or harmfulness for individuals and society, but according to their intrinsic value and disvalue. (Buber 1952, p. 95)

The relation of the self to the self confronts the individual potentiality of the self "and distinguishes and decides . . . what is right or wrong in this his own

situation" (p. 95). The individual's self-awareness of what the self actually is and what the self can actually become is what gives information for the specific action. Buber calls this awareness of information "distinction and decision" which is "the action of the pre-conscious" (pp. 95-96).

The self becomes a value-producing agent through the conditioning of the historicity within the essence of humanity "or it may be . . . perceived by or revealed to the individual himself" (p. 95). Buber calls the traditional conditioning, the reality of the past life or the "world-historical."

Each child is born with a given disposition of "world-historical" origin, that is inherited from the whole human race, and that he is born into a given situation of "world-historical" origin, that is produced from the riches of the world's events.
(Buber 1926/1965a, p. 83)

The historicity of the You is conceived in each given relationship. Now the individual has internalized experience that offers a new level of consciousness which is essential for the value-producing agent that is inherent within the essence of human existence. Previous experience now validates a new I-Thou relationship between the I of the individual and the Thou of the external because it offers legitimacy for the potentiality of that

relationship.

Buber gives the example of a man who knows that the moon is just that--the moon. He does not think of it very much "until it approaches him bodily, in his sleep or even when while he is awake, and casts a spell over him with its gestures or touches him" (Buber 1923/1970, p. 70). His first feelings or thoughts are not that such a thing is happening; rather, he feels the surge "through his body" like "a motor stimulus." When his thought begins to recognize the action, the I-Thou becomes an I-It.

Only then is the memory of that which was unconsciously absorbed every night kindled into the notion of an agent behind this action. Only then does it become possible for the You that originally could not be an object of experience, being simply endured, to be reified and become a He or She.

(Buber, p. 71)

The I-Thou relation of the self to the self is the first of a two-fold movement essential for human life. Buber calls this "the primal setting of a distance" which is the presupposition of the other: "entering into relation" (Buber 1951/1965b, p. 60). These two actions are "independent opposites" and exist only within humankind. This is not to suggest that the "primal setting at a distance" is the means of becoming aware of the "inner self." Such a reality is not possible because

the human being's "connection with an otherness" is "constituted as otherness by the event of 'distancing'." This distancing factor is what enables the human being to internally question the self.

The "independent opposite" of the human differs from the being of the animal world in that it is "the total world of objects accessible to . . . senses, as conditioned by the circumstances of life which are peculiar" to the particular animal (Umwelt).

An animal's "image of the world," or rather, its image of a realm, is nothing more than the dynamics of the presences bound up with one another by bodily memory to the extent required by the functions of life which are to be carried out. (p. 61)

The individual has the intuitive factor to make choices which Buber calls the originator instinct. These choices, whether imagined or thought out, allow him or her to enter into relation with the world; the animal does not.

Man is like this because he is the creature (Wesen) through whose being (Sein) 'what is' (das Seiende) becomes detached from him, and recognized for itself. It is only the realm which is removed, lifted out from sheer presence, withdrawn from the operation of needs and wants, set at a distance and thereby given over to itself, which is more and other than a realm. Only when a structure of being is independently over

against a living being (Seiende), an independent opposite, does a world exist. (Buber, p. 61)

Buber's distinction between humanity and animals gives the individual the option of making choices from the world which will be suitable for personal need. These choices are made by the individual questioning the experience of history, the reality of the present, and the potentiality of the future. The consequences of the choices will be determined by the values of the person and the action taken to actualize the inherent potential of the given reality.

The Responsibility Inherent Within the Teaching Relationship

To begin this discussion, one must first ask the question: What is the teacher? The "teacher," for Buber, is foremost an individual person who stands in relation with the self and with the learning of other individuals. For the purpose of institutionalized education, the teacher is the person who consciously and willingly chooses to educate the character of students. This person is someone who has epistemologically prepared the self for the profession of teaching through formal technical education.

Buber proposes, therefore, two legitimate values that he perceives to be distinct for this special person: the

value of humility and the value of self-awareness.

Inherent within humility is the unique reality that this particular person accepted the responsibility to influence others through the act of teaching.

The counterpart of humility, according to Buber, is the awareness that this person, the teacher, is an "only . . . element amidst the fullness of life" (Buber 1939/1965a, p. 106). This particular person consciously and willingly chose to have specific influence on the "whole" person of the pupil. This influence offers for the teacher a potential to be a powerful reality in the pupil's personal selection process of the effective world.

Integrative within the acts of humility and self-awareness is Buber's third validation for the value of teaching. This is the potentiality for a basis of trust between the teacher and the student that will enable the child to freely ask questions. When this asking occurs, the educator gains the confidence of the child.

When the pupil's confidence has been won, his resistance against being educated gives way to a singular happening: he accepts the educator as a person. He feels he may trust this man, that this man is not making a business out of him, but is taking part in his life, accepting him before desiring to influence him. And so he learns to ask. (Buber, p. 106)

Inherent within this teacher is the questioning child who through research and experience becomes the transmitter of information for students. This person is one who lives in the same world of the students and has a deeper relationship with the world. He or she, through the very essence of existence, is a value-producing being in reference to the selection of teleology from the world. For Buber, the teacher is a leader likened to that of the master who spontaneously transferred the spirit of the profession to the apprentice.

The teacher is the major element of influence from the world for the learner because of the child's impressioned value of the role of the teacher. This is a human being who has willingly made choices about the good and evil of the world through the relation with the self and the values therein. The teacher is one who offers rebirth for individuals in their epistemological quest for internal freedom and selection of the effective world.

The teacher, therefore, has technical training, experience, purpose, values, and a self image. Before one can begin to teach, however, a second question must be addressed: What is teaching?

Teaching is not merely the transmission of information to other persons. Rather, it is the selection of teleology from the selective world. There are no

subjects per se; rather, there is "only one thing, the needful that must be realized in genuine life" (Buber 1910/1957, pp. 32-33). The necessary course work is not banished from the present reality but is the teleological tool used to answer the questions of the reality. These questions originate within the lives of the human beings living in the present world of objects that demand nothing; instead they simply "proclaim" themselves. The "needful," for Buber, is the unity of the I-Thou, I-It relation with the reality of individual life. Through existential freedom, there is the rebirth of the child (within the person) who asks questions. The asking proceeds to the needed knowledge which intensifies the actual experience of learning.

For Buber, the teacher and the teaching are two distinct existents. The connection between these two existents is the responsibility that is inherent within the role of the teacher. The dialogical relationship between the teacher and the student is the communication factor for the transmission of knowledge and its reality.

The teacher who stands in relation with the self accepts the freedom of responsibility to stand in relation with students. In Bubarian philosophy, every relationship needs a primal center or core. In education, it is the teacher. His or her primal center is the acceptance of directly participating in the lives of students. Buber

calls this teacher the "central" person or the "fulfilling" person. This person is offering unconditioned information to students who live in a conditioned world. The unconditioned information is not a new element of teaching but a fulfillment of it: "he raises it out of the unrecognized into the recognized and out of the conditioned into the unconditioned" (Buber 1910/1957, p. 39). This fulfilling person has only the self as a power source which makes him or her unique from other professions. Buber says:

The ruler has his organization of peoples, the artist has his work, the philosopher has his systems of ideas; the fulfilling man has only his life. . . . For the fulfilling man, who is assembled out of everything and yet comes out of nothing, is the most unique of all. (pp. 39-40)

The teacher, therefore, is the unifying force of human existence. This unity is not complete, however, without students and their learning needs.

The responsibility inherent within teaching includes the guiding of others toward reality and realization within the self. The others (pupils) experience this guidance through observation of the teacher's personal life. This person is one who determines what is good and evil in the world. The teacher, for Buber, is the perfected leader who spontaneously teaches the way of

life. This is not his or her individual way, but it is the preparation of the "path" for students as they find their way. Buber offers many suggestions for the teacher, but one specific work that addresses this preparation process is "The Teaching of the Tao" (1910) in Pointing The Way (1957). In this discussion, he says that the Tao literally means "the way" or "the path." He cautions the teacher to recognize that one does not assume that this way is the "one" reality. Rather, the reality is inherent within each learning encounter between the teacher and the student.

Tao itself is the unrecognizable, the unknowable.

"The true Tao does not explain itself." It cannot be represented: it cannot be thought, it has no image, no word, no measure. "The right measure of the Tao is its self. (Buber, p. 49)

In Bubarian premises, one finds that the teacher must foster autonomy within each individual student. The fulfillment of this task is through the access to the student which is his or her confidence. When the person's confidence is won, he or she learns to ask questions in relation to his or her life. This asking presents one of the major challenges for the teacher--that of the selection of teleology from the effective world.

The teacher is responsible for selecting teleology (or curricula) for the students. The premise for this

selection process is the act of inclusion by the teacher. He or she is in dialogue with the self while being in dialogue with the needs of the student. Buber says that knowledge exists only in its relation to the present need (or reality) of the child, and therefore, the "knowledge is not knowing but being." The student asks and the teacher includes the given information, values it in relation to the experience of the self, and then determines what teleology offers potential for the answers. This is not to suggest that there are no expectations from the student; rather, it is the contrary: the student's autonomous instinct activates primarily through the asking of questions regardless of what the subject matter might be. The teleology must always be presented in relation to the needs of the student. The knowledge, therefore, is the deed.

The deed is the eternal measure or right, the eternal criterion, the absolute, the speechless, the unchangeable. The knowledge of the perfected man is not in his thinking but in his action. (Buber, p. 52)

Classroom management is an element inherent within the responsibility of the teacher. Buber offers premises in his dialogical relationship that are directives for the teacher in this special responsibility. Once again, one returns to the self and its relationship to conflict in

the classroom. Students will establish autonomy in their relationship with the teacher through the responsible acts of the teacher. Because of the very nature of the relationship with the self and others, students assume personal responsibility for decision making and self existence. Buber says that through the preparation of the way, "oughts" are not to be commanded. The teacher does not impose the way; rather, he or she lives the way. It is the model of his or her living that embodies the unity of the perfected life.

The perfected man does not interfere in the life of beings, he does not impose himself on them, but he "helps all beings to their freedom". . . Through his unity he leads them, too, to unity, he liberates their nature and their destiny, he releases Tao in them. (Buber 1910/1957, p. 55)

Students are aware when the teacher is purposely trying to lead them. They, either consciously or unconsciously, refuse to let him or her rule or guard them. For Buber, the one who tries to impose this kind of control, merely creates a classroom of destruction. "He knows no violence, and yet what he wants to happen happens." Students find their own way, in their own time, depending on their own need.

The relationship between the teacher and the student is an unique dialogical relationship because the teacher

puts him or her self in the place of the other. Buber calls this the "going to the other side." The student does not do this, however, so there is no reciprocity. The responsibility is primarily the teacher's.

He experiences the pupil's being educated, but the pupil cannot experience the educating of the educator. The educator stands at both ends of the common situation, the pupil only at one end. (Buber 1939/1965a, p. 100)

Inherent within all of this responsibility of the teacher is the awareness that there are fundamental limits to consciously influencing the student. No one person can force another person to learn. The child has the free will to accept or reject the teacher and make alternative decisions. Buber does not expect the teacher to affect all learners, rather, to willingly assist those who desire to find the way for their self in the world. This major responsibility gives decisive effective power to the students' selection process throughout life.

The music educator who studies Martin Buber's thought about the dialogical relationship that is inherent within the realm of mutuality would be validated and encouraged because he or she is the special person that Buber is addressing. This teacher has consciously and willingly chosen to influence the students in his or her music education program. In addition, Buber offers the

existential freedom for the teacher to establish a music program that will be applicable to his or her specific music setting.

The remainder of this chapter consists of three major sections: Mutuality Between the Teacher and the Student, Buber's Concept of Creativity and its Teleological Potential for the Education of the Student, and the Dualism Inherent Within the Responsibility of Freedom That Exists in Learning. In each of these sections, there are two questions that are explored by this author who perceives them to be Buber's ontological sequence for learning.

Mutuality Between the Teacher and the Student

The following questions are designed to establish a premise for the responsibility of the relationship between the teacher and the student. The responsibility is primarily that of the teacher who must establish a relationship of trust with the child before learning will occur. Three Buberian concepts are introduced in relation to this special responsibility of the teacher: Confidence, Instinct of Power, and Instinct of Eros.

QUESTION 1

If gaining the child's confidence is the only access to his or her experiential development of education, what

in Buberian philosophy does the educator do to establish this confidence?

Buber says that before a child will begin to learn, there must be a trust established between the child and the teacher. "Trust, trust in the world, because this human being exists--that is the most inward achievement of the relation in education" (Buber 1926/1965a, p. 98).

Buber defines for the teacher the reality of the child who is in his or her charge. He says that this child has two distinct possibilities: personality and character. Personality is the constant with which the child is born, and character is the potentiality that exists within the child. Personality cannot be influenced; character can. It is the teacher's inherent responsibility, therefore, to educate the character. This is why it is so essential to acquire the child's confidence because no human being wants to be changed until he or she asks for the way. The purpose of this question, therefore, is to offer Buberian thought for this essential basis for the establishment of trust. The music educator who studies this aspect of Buber's thought would find a personal means for the communication of trust within his or her work.

Buber defines character to be a Greek word that means impression. It is the "link" between man's being and his appearance, the special connection between the unity of

what he is and the sequence of his actions and attitudes (Buber 1932/1965, p. 104). He says that the human being is impressed by everything that exists before, presently, and in the future in relation to the self.

What does the impressing? Everything does: nature and the social context, the house and the street, language and custom, the world of history and the world of daily news in the form of rumour, of broadcast and newspaper, music and technical science, play and dream--everything together. (p. 106)

Through the means of questioning, desire, imitation, liking and disliking, agreement or disagreement, character is formed. This experiencing contributes to the whole person of the child. Buber says that the teacher is an essential element in the child's existence. This person not only has the technical training to teach definite curricula but also has consciously and willingly chosen to be an influencing element for the child's reality of wholeness. "Because the child is a reality; education must become a reality" (Buber 1926/1965a, p. 84). The child needs to be accepted and recognized by the teacher "both in the actuality in which he lives now and in his potentialities, what he can become" (Buber 1939/1965a, p. 104).

Buber cautions the educator to not assume, however, that all children will be receptive to the learning encounter merely because she or he has chosen teaching as a profession. He says that there are fundamental limits to conscious influence "even before asking what character is and how it is to be brought about." Any child, who is not impaired intellectually, can be taught anything over a period of time. The problem enters, however, when one tries to give instruction in ethics. Following is an example of this Buberian concept.

I try to explain to my pupils that envy is despicable, and at once I feel the secret resistance of those who are poorer than their comrades. I try to explain that it is wicked to bully the weak, and at once I see a suppressed smile on the lips of the strong. I try to explain that lying destroys life, and something frightful happens: the worst habitual liar of the class produces a brilliant essay on the destructive power of lying. I have made the fatal mistake of giving instructions in ethics, and what I said is accepted as current coin of knowledge; nothing of it is transformed into character-building substance. (Buber, p. 105)

There is a stringent difficulty for the teacher who sets out to educate the character of pupils according to Buber. Basically all children want to learn, but there

are those who are searching for specific answers regarding good and evil. They will rebel merely because their experience has been one of hardship in finding the right way for themselves. To define good and evil within their being, it is difficult for them not to assume that what they know is not what is best because their experience is based on "a long established truth" (Buber 1939/1965a, p. 105). There are some children who recognize that when one is purposely educating character, they will rebel. They are exerting their "independent character which means they will not let themselves be educated" for whatever reasons that they might have.

Regardless of presupposed problems which the educator might encounter, Buber still challenges the teacher to educate the whole person within the child. This is the means through which the teacher and the child can establish the climate of trust. The educator who stands in relation with the individual self is able to stand in relation to pupils. He or she who questions the self and its relation to others and is honest within the self, will not feel the need to deliberately plan to educate character. Instead, the education will occur through a spontaneous action in relation to the experiencing.

For educating characters you do not need a moral genius, but you do need a man who is wholly alive and able to communicate himself directly to his fellow beings.

His aliveness streams out to them and affects them most strongly and purely when he has not thought of affecting them. (Buber 1939/1965a, p. 105)

This spontaneity will eliminate the reserve which the student has stored as experience. The child's previous conditioning will often result in fear from a personal disappointment resulting from his or her world-view. The educator who represents a spontaneous reality to the child creates an atmosphere of confidence. "There is only one access to the pupil: his confidence" (p. 106). When confidence is won, the child's resistance gives way to the acceptance that the educator is a real person rather than someone who is to teach something to him or her. When the child recognizes that this person is not trying to make an imposition or impression on him or her, then the child experiences the freedom to ask.

Buber gives an example of a situation in which the education of character spontaneously takes place. A boy comes in to the teacher and is questioning the behavior of another in his personal life. The child feels confident to trust the teacher and asks what he should do in this given situation.

The teacher to whom this happens realizes that this is the moment to make the first conscious step towards education of character; he has to answer, to

answer under a responsibility, to give an answer which will probably lead beyond the alternatives of the question by showing a third possibility which is the right one. (Buber 1939/1965a, p. 107).

One cannot make the judgment as to what is good or evil; rather, "his business is to answer a concrete question" by directing what is right or wrong in each specific situation. In this kind of meeting with a pupil, the teacher will accomplish more than if she or he were to deliberately plan to teach a lesson in morals. By answering the child who is experiencing "contradictions of the world of human society . . . and physical existence" the educator will help the child to develop the character that actively overcomes the contradictions" (p. 107). All of this dialogue between the teacher and the pupil demand a challenging responsibility within the teacher. Whenever one has to consciously take action in a given situation, she or he "must nevertheless do it 'as though he did not'. That raising of the finger, that questioning glance, are his genuine doing" (Buber 1926/1965a, p. 90).

Buber also says that there are times of disagreement between the teacher and the student. "Confidence implies a breakthrough from reserve . . . but it does not imply unconditional agreement" (Buber 1929/1965a, p. 107). The teacher who has conflict in the classroom often has a healthy climate for educational learning. Not every child

consciously and willingly accepts what the teacher says; some might rebelliously choose to do the opposite. This is the personal freedom of existential choice--which now causes a new confrontation: that of the consequence of the willed action of the child. Yet, even when an action of consequence occurs between the educator and the child, it is always done in the realm of the dialogical relationship. Buber suggests, however, that one is to be consciously aware of the potentiality of the action.

If he is the victor he has to help the vanquished to endure defeat; and if he cannot conquer the self-willed soul that faces him (for victories over souls are not so easily won), then he has to find the word of love which alone can help to overcome so difficult a situation. (Buber, p. 108)

Question 2

In what conceptual context does Martin Buber attribute the interdependence to the Instinct of Power and the Instinct of Eros to the recognition that all children are the variety of creation?

Martin Buber says that the educator who tries to control the pupil through manipulation or control will encounter a resistance that will either be conscious or subconscious. The music teacher who tries to dominate or manipulate the student will create an atmosphere of

destruction. The pupil has an intuitive instinct that will rebel to this kind of interference.

Buber offers the concepts Instinct of Power and the Instinct of Eros as premises for the music educator who is consciously not trying to control the will of the students. Inherent within these concepts is the freedom for the teacher to self-evaluate his or her motives in relation to the education of others.

Buber also says that each and every child in the care of the music teacher is an unique human being who comes from an unique world-view. This uniqueness offers to the music educator the potentiality to assist the child with personal "self-direction." This question is important to this study because the music educator can incorporate a personal means for self confidence through the awareness of his or her experience base.

There are three subsections within this question: What is the Instinct of Power and the Instinct of Eros? What is the relationship between these powers and the responsibility that is inherent within the role of teaching? What does Buber infer when he says that children are the variety of creation?

Human beings have within their personal existence an Instinct of Power and an Instinct of Eros. Within these two instincts is the potentiality of power; thus, they are synonymous in their duality. Within the Instinct of Power (or as Buber sometimes refers to as the will to power) is two distinctive suppositions: one is destructive and the other is constructive. The will to power is always an I-It relationship. The I (subject) wants control over the It (object) which offers no potential for mutuality. This kind of power dominates or manipulates the freedom of others or things. The destruction, therefore, is in the objectivity of the action; there is no potential development within the relationship other than that of submissiveness.

To strive for power for power's sake means to strive for nothing. He who seizes empty power ultimately grasps at emptiness. . . . Will to power as power leads from the self-aggrandizement of the individuals to the self-destruction of the people. (Buber 1942/1957, p. 157)

The constructive will to power is always an acting I-Thou relationship; the I of the subject is in relation with the Thou of the other subject. This offers a reciprocal mutuality with potential for further dialogue. The subject has no desire to control or manipulate the other, but rather wills to be in relation with the other;

therefore, it "realizes the truth" (p. 157) for the self. This "power is intrinsically guiltless; it is the precondition for the actions of man" (Buber 1921/1948, p. 216): it is the power of Eros. There is a choice within the relationship as to the action of the relationship. Eros is not to suggest "love." Rather, loving is inherent within Eros. "The man who is loving in Eros chooses the beloved" (Buber 1926/1965, p. 94).

Assuming that the oneness existing within Power and Eros is the Power of the I-Thou, Buber proposes that all power is external until the self is inclusively in relation with it. "Only an inclusive power is able to take the lead; only an inclusive Eros is love." The human being who is experiencing the actual reality of the external is in confrontation with it. This is the beginning of the dialogical relationship. The individual begins the dialogue with the self and the external through the act of including the potential of the relationship. Buber says that this act of inclusion has three elements.

First, a relation, of no matter what kind, between two persons, second, an event experienced by them in common, in which at least one of them actively participates, and third, the fact that this one person, without forfeiting anything of the felt reality of his activity, at the same time lives through the common event from the standpoint of the

other. (Buber, p. 97)

The act of inclusion offers information about the external which assists the self in the action of examining the external in relation to previous experience. This action is experience experiencing experience. The experience of the self, through the experiencing of the external, is validating the external in relation to the new information received. This information assists the person to will the action to be taken in relation to the external which then becomes internalized within the power base of the person. The process of mutuality, therefore, becomes cyclical.

The reversal of the will to power and of Eros means that relations characterized by these are made dialogical. For that very reason it means that the instinct enters into communion with the fellow-man and into responsibility for him as an allotted and entrusted realm of life. (p. 98)

The Instinct of Power and Eros in Relation to the
Responsibility Inherent Within the Role of Teaching

Buber says that to arrive at individual potential reality, one must first proceed from the present reality which is the "real and primal ground" (Buber 1935/1957, p.99). Inherent within the act of teaching, one's real and primal

completes before becoming a teacher, the teacher must diagnose the student's present reality, that of the inner relation to the subject material as well as the present ground is what offers the continued potentiality of trust to occur between the teacher and the student. The teacher is experiencing the relationship with the student while internalizing experience from the interaction. Both the teacher and the student learn through experiencing in relation to one another.

The teacher who stands in relation with the self and the value structure therein extracts experience from inner experience (which is the power base) from each new learning confrontation. The dialogical relationship between the teacher and the student has the potentiality to establish a positive structure to the confrontation of the present learning reality.

The teacher acquires basic insightful awareness from this dialogue. This awareness is then directed to the selection of teleology that is necessary to fulfill the specific epistemological question. The teleology (academic material) is never an end within itself; rather, it is the tool which is used for the value structure of the student. The teacher is a value-producing agent who validates specific course work for the completion of the learning task.

Buber says that the responsibility of the teacher, therefore, is to be "really there . . . facing the child" (Buber 1926/1965, p. 98) who is the reality. This responsibility is particularly important because the teacher often has little choice as to whom will be in the class.

The class before him is like a mirror of mankind, so multiform, so full of contradictions, so inaccessible. He feels "these boys--I have not sought them out; I have been put here and have to accept them as they really are, as they can become." (Buber 1939/1965, p. 112)

Before there is mutuality between the teacher and the student, there must be a "reality between" them. To be "really there" for the child does not suggest that the teacher must be a perfectionist which the child might expect him or her to be. Also, she or he must not be "continually concerned with the child, either in thought or in deed." There must be, however, a "steady potential presence of the one to the other" (Buber 1926/1965, P. 98) which offers the continued assurance of trust for the child.

It is through the act of inclusion that the teacher acknowledges that this human being is in relation with him or her. This teacher-student relationship differs from that of other relationships because the inclusion is "a

concrete but one-sided experience." Both adherents of the relationship are people before they are teacher and student, but it is the teacher, only, who is consciously aware of this reality. Buber directs the teacher to "go to the other side" of the relationship. This puts the responsibility for continued dialogue on the teacher. The teacher willingly gathers new knowledge from the relationship about the relation of the relationship.

Only when he catches himself "from over there," and feels how it affects one, how it affects this other human being, does he recognize the real limit, baptize his self-will in Reality and make it true will, and renew his paradoxical legitimacy. (Buber, pp. 99-100)

Because the act of inclusion is the responsibility of the teacher only, it "cannot be mutual" as in other relationships.

He experiences the pupil's being educated, but the pupil cannot experience the educating of the educator. The educator stands at both ends of the common situation, the pupil only at one end. In the moment when the pupil is able to throw himself across and experience from over there, the educative relation would be burst assunder, or change into friendship. (pp. 100-101)

When, or if, this inclusive experience takes place between

both human beings, the teacher and the student, there is true mutuality.

Children: The Variety of Creation

Buber confers that "the child, not just the individual child, individual children, but the child, is certainly a reality" (Buber, p. 83). This reality is in relation to Buber's term "world-historical" origin. He says that "in every hour the human race begins." Here again, the child is a compilation of conditioned reality: the world-historical origin, present existence, and future potentiality. When Buber says the word "child," he not only refers to the individual child but also the child within each individual being. The child, therefore, has no chronological age. Rather, it is the primal potential reality of the present encounter.

In every hour the human race begins. . . . What has not been invades the structure of what is, with ten thousand countenances, of which not one has been seen before, with ten thousand souls still undeveloped but ready to develop--a creative event if ever there was one, streaming unconquered, however, much of it is squandered, is the reality child: this phenomenon of uniqueness, which is more than just begetting and birth, this grace of beginning again and ever again. (Buber, p. 83)

The reality (the child) is the willing adherent for learning when the educator is in direct relation with the self as well as with the child. The dialogical relationship offers, for the educator, the power to be in the act of experiencing experience, which strengthens personal existence--in relation to the self and to the act of teaching.

Buber's Concept of Creativity and its Teleological Potential for the Education of the Student

The concept of creativity has been a controversial issue throughout time, from the early philosophers to those writing today. Abraham Schwadron, Professor of Music Education at the University of California at Los Angeles, stated in a personal letter to this author (1984), "I don't know what . . . has [been] stated about creativity. The latter is a very hot potato--loaded with considerable argument and little if any real agreement" (Schwadron 1984). Schwadron, a noted expert in music education, philosophy, and systematic musicology has referred to the complexity of defining creativity in a musical context.

Apparently, creativity was just as controversial in Europe at a Heidelberg Conference in 1925. Buber was invited to present an address on the subject at the Third International Education Conference. The topic for the

conference was "The Development of the Creative Powers in the Child." His opening comments in his delivery were as follow:

The development of the creative powers in the child is the subject of this conference. As I come before you to introduce it I must not conceal from you for a single moment the fact that of the nine words in which it is expressed only the last three raise no question for me. (Buber 1926/1965, p. 83)

He then began to challenge the conference participants to once again recognize the tremendous responsibility that exists because of the constant rebirth of humanity. He said that "the child, not just the individual children, but the child, is certainly a reality" (Buber, p. 83). He referred to the new human beings who are born in every hour as being the rebirth of human existence. He said that "the child, not just the individual children, but the child, is certainly a reality" (Buber, p. 83). He continued to suggest that these new human beings who are born to be the rebirth of human potential. This potential, according to Buber, is again born within every human being. He also referred to this potential as being a "myriad" of "realities," yet, "also one reality." This reality, therefore, is the child.

If "the child is a reality [then] education must become a reality." He questions the first part of the title of the conference subject as follows: "But what does the 'development of the creative powers' mean? Is that the reality of education?" He does not see the "grace" of the reality of the child as being "properly designated by the notion of 'creative powers' not its unearthing by the notion of 'development'" (Buber, p. 84).

Buber begins his epistemology by referring to the original meaning of creation. "creation originally means only the divine summons to the life hidden in non-being." He credits Johann Georg Hamann and his contemporary colleagues for giving this original term "the human capacity to give form." Creativity is "quite generally . . . something dwelling to some extent in all men, in all children of men, and needing only the right cultivation." Art, therefore, for Buber, is merely a teleological province which each individual has within his or her essence of being that "reaches completion."

Everyone is elementally endowed with the basic powers of the arts, with that of drawing . . . or of music; these powers have to be developed, and the education of the whole person is to be built up on them as on the natural activity of the self. (Buber, pp. 84-85)

From this perspective, Buber begins his interpretation of the process of building the education of

the child (the total human being) through the artistic qualities that are inherent within all human beings as an a priori. It is with this epistemology that the two following research questions are addressed.

Question 3

What are the epistemological and teleological premises which enable Martin Buber to call the innate potential the originator instinct?

Martin Buber says that after the confidence of the child is won by the educator, the child usually is willing to learn. The I of the child longs for relation for the Thou of the learning experience. For Buber, the beginning of this learning is within an autonomous instinct called the originator instinct. This instinct is linked with the arts because the child intuitively wants to make things.

If Buber's theory is correct, and this writer believes that it is, then it is essential for the music educator to be in the schools. He or she is basically the transmitter of the arts because it is the music educator who is still teaching in the elementary and secondary schools. The specialists from the other arts, often times, are not being included in the curricula of the schools.

Buber is saying that it is through this inventive drive, the originator instinct, that the human being

learns. The purpose for this question, therefore, is to examine this controversial concept in relationship to the learning of the child.

Art is the teleological existent inherent within all human beings. They want "to make things." It is only within these beings that this autonomous desire exists. Buber calls this desire the "originator instinct." He describes this instinct as follows:

What the child desires is its own share in this becoming of things: it wants to be the subject of this event of production. Nor is the instinct I am speaking of to be confused with the so-called instinct to busyness or activity which for that matter does not seem to me to exist at all (the child wants to set up or destroy, handle or hit . . . but never "busy himself"). What is important is that by one's own intensively experienced action something arises that was not there before. (Buber 1926/1965a, p. 85)

Buber refers to the small child who spends hours producing speech sounds and who also will play with malleable material to produce a new form. He says that this instinct is dominant so that even when the child sets out to destroy something, the "instinct of origination enters in" and forms something new.

Sometimes he begins to tear something up, for

example, a sheet of paper, but soon he takes an interest in the form of the pieces, and it is not long before he tries--still by tearing--to produce definite forms. (Buber, p. 85)

The child wills to take action with the material because of this originator instinct, and thus there is no destruction, only construction. This instinct is a positive force within the essence of the human person. It is within the relation of the self to the self and also in relation to the form that it is producing. The I of the being goes into relation with the Thou of the new form (or confrontation) and ultimately offers something to the world that was not there before. Because there is this "giving to the world" the "instinct of origination is autonomous and not derivatory." This becomes the individual potential of the human being that cannot be extracted from the person.

At this point in Buber's address, he shifts his discussion to the misconceptions of others in relation to the theory of this autonomous instinct. Buber asserts that often psychologists see this instinct to be the total "multiform human soul," such as the "libido" or the "will to power." Rather, "this is really only the generalization of certain degenerate states in which a single instinct not merely dominates but also spreads parasitically through the others." These psychologists

offer cases which they prescribe to be a theoretical premise for the "drawing something from" within the human being. Buber says that this is not so.

In opposition to these doctrines and methods, which impoverish the soul, we must continually point out that human inwardness is in origin a polyphony in which no voice can be "reduced" to another, and which the unity cannot be grasped analytically but only heard in the present harmony. One of the leading voices is the instinct of origination. (Buber 1926/1965a, pp. 85-86)

The originator instinct is a major component of the human being's nature in that it allows a natural relationship to occur between the person and the external "voices of the world." The educator who is aware of the potential of this individual instinct has within his or her experience (or power base) an effective teaching process to use in the classroom. The recognition of this valuable teleological tool will enable the educator to counteract "the inner loss of community and oppression" that the student encounters in the world. This non-destructive instinct is one which allows the student to consciously and willingly select external material from the world that will become a potential form: one which is beneficial for the development of individual potential. Because there is the power to select, the originator

instinct is directed to doing--never having. Herein is Buber's existentialistic premise: The human being always has the power to be in control of the externals of the world because there is power within all relationships, whether it is with the self or with others.

Here is an instinct which, no matter to what power it is raised, never becomes greed, because it is not directed to "having" but only to doing. . . . Here is pure gesture which does not snatch the world to itself, but expresses itself to the world. (Buber 1926/1965a, p. 86)

The teleological presence of this power instinct is advantageous for the education of character which Buber continuously refers to in relation to the effecting of others. Even if the child does not respond to the teacher's response, it should still be given because there is always the potential for a similar confrontation in the future. This suggests that the educator must continue to study music education which strengthens his or her experience or power base.

The child who willingly responds to the teacher's direction has the existential freedom of entering into dialogue with his or her personal selection of the effective world. Only then does the child enter into an I-Thou relation with the course work. Buber offers the following example. If one were discussing a text from a

literature lesson, there would be no exact interpretation that would be in congruence with the original interpretation. This is because of the human conditioning that all persons encounter in their world.

But if I attend as faithfully as I can to what it contains of word and texture, of sound and rhythmic structure, of open and hidden connections, my interpretation will not have been made in vain--I find something, I have found something. And if I show what I have found, I guide him who lets himself be guided to the reality of the text. To him whom I teach I make visible the working forces of the text that I have experienced. (Buber 1935/1957, p. 101)

It is not enough for the educator to accept Buber's concept of the instinct of origination that is inherent within all human beings. If this were to be all the potential, mutuality would be eliminated. When the individual remains in the state of origination only, she or he is destined for an existence of solitaire. Then individuals would exist in the I-It world. The experiencing of mutuality requires community; therefore, there are educative forces that must meet the instinct of origination so that it is in connection with the instinct of communion.

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The decisive influence is to be ascribed not to the release of an instinct but to the forces which meet

the released instinct, namely, the educative forces. It depends on them, on their purity and fervour, their power of love and their discretion, into what connexions the freed element enters and what becomes of it. (Buber, pp. 87-88)

The instinct of communion is discussed in the next question.

Question 4

What educative forces does Martin Buber define as basic for the purpose of structuring the development of the human being's solitary state of originator instinct to that of the instinct of communion?

Educative forces, according to Buber, are the answers that the teacher offers for the students. This is the "criticism and instruction" (Buber 1926/1965a, p. 88) that suggests to the students the value of their work. In music education, the educative forces would be the constant striving for perfection, for the "perfected relation" that Buber refers to in "Man and His Image-Work" (Buber 1965b). An example of this might be the situation of the band director who is working towards developing a uniform sound within an ensemble. The educative forces are the value structure of the teacher.

These forces are essential to the survival of music education just as they are essential to the survival of

any existent within humanity. If human beings create a new form and it is not met with a value, the relationship becomes solitary, and it dies in the world of the It.

The Instinct of Communion might be referred to in music as a rating from a festival performance or the applause of the audience at a high school choral concert. Communion also relates to the feelingful response as posed by music education aestheticians. In order for the students to perform in a musically expressive manner, attending to the rise and fall of the musical line, there must be communion with the music so that the essence of the experience is one of human feelingfulness. In this question, Buberian thought will be discussed in relation to the continued longing for relation with new learning.

Buber contends that the educator has an inherent responsibility to meet the child's originator instinct with educative forces. Only through this action is the development of the child's potentiality made possible. He says that there are two forms essential "for the building of true life, to which the originative instinct, left to itself, does not lead and cannot lead: to sharing in an undertaking and to entering into mutuality" (Buber 1926/1965a, p. 87). There is a difference between "an individual achievement and an undertaking." To make a new form is merely to please oneself, but to consciously and willingly participate in or partake of an undertaking is a

process of conditioning. This is what Buber perceives to be the rebirth of human life. To be in relation with the self and the object of a specific form is to limit the self to an I-It existence. It is only through the I-Thou relationship with other human beings that true community is established. Because each person is elementally endowed with artistic potential, there is a teleological premise available to the educator. But if the person or the artist creates a new form and keeps it for the self only, he or she is limiting the self to the state of *solitaire*. Buber says that when the "spirit" is not renewed, there is an internal death. As an example of this state of *solitaire*, he criticizes Kierkegaard in his address "The Question to the Single One" (1936).

Kierkegaard gives up a relationship with the woman he loves so that he can complete "God's" work. This tragedy, for Buber, is likened to that of a single man in a crowd.

A man in the crowd is a stick stuck in a bundle moving through the water, abandoned to the current or being pushed by a pole from the bank in this or that direction. Even if it seems to the stick at times that it is moving by its own motion it has in fact none of its own; and the bundle, too, in which it drifts has only an illusion of self-propulsion.

(Buber 1936/1965a, p. 64)

Buber says, "An education based only on the training

of the instinct of origination would prepare a new human solitariness which would be the most painful of all." The value-producing educator, who is foremost a person, has within his or her power base the experience of what is "good" or "bad." There is, in the dialogical relationship, between the teacher and the student, a trust that enables the student to ask questions. It is the educator's responsibility to influence the student's personal value-producing potential so that definite choices will be made by the student. This will benefit him or her in the individual selection process in and of the world.

Now the delicate, almost imperceptible and yet important influence begins--that of criticism and instruction. The [child encounters] a scale of values that, however individualistic it may be, is quite unambiguous. The more unacademic this scale of value, and the more individualistic this knowledge, the more deeply [does] the [child] experience the encounter. (Buber 1936/1965a, pp. 87-88)

This value education or education of character must be a spontaneous exchange between the teacher and the student in each given confrontation. Because individuals have the potential to internalize confrontations, each encounter is unique to its existence or rebirth of potentiality in relation to the variables of the present.

Buber compares the "new free" education theories to those of the "old" and "traditional." Each theory, for him, is misunderstood by its followers in relation to one another. He gives an example: In the "drawing-class" the child sees a "twig of broom . . . in an earthenware jug" and is to draw it as he or she sees it; whereas, in the traditional (or compulsory) school, the child is told exactly how to draw it by specifying definite guidelines. The child fulfills the assignment "in apathy or despair." Buber proposes that if the child takes the risk and freely develops a new form, only half of the teleology is complete. The finished form is merely an It. If the child follows the definite guidelines, again, the finished form is an It. Neither experience offers an I-Thou or a rebirth for new potentiality. The potentiality in the freely formed work lies dormant, and there never is potential in the compulsive work except perhaps in that of the instructor. The solution is inherent within the use of the teleology for the development of potential. Because the educator has a power base in relation to the child and to technical teleology, each assignment is not an end in itself; rather, it is a beginning. It is a tool to be used for assisting the child in developing his or her relation with the world through the academic media.

The world engenders the person in the individual.

The world, that is the whole environment, nature and

society, "educates" the human being: it draws out his powers, and makes him grasp and penetrate its objections. What we term education, conscious and willed, means a selection by man of the effective world: it means to give decisive effective power to a selection of the world which is concentrated and manifested in the educator. The relation in education is lifted out of the purposelessly streaming education by all things, and is marked off as purpose. In this way, through the educator, the world for the first time becomes the true subject of its effect. (Buber 1926/1965a, pp. 88-89)

Buber compares the teacher's role to that of the master who lives in relation with apprentices in specific fields. He admits that today's educator does not have as much opportunity for individual relationships with students, like the master-apprentice era, but "such a thing must still happen to some extent" (Buber, p. 90). The reality of existence is that history is not repeated in total because each loss "secretly becomes" gains. Thus, if "education has lost the paradise of pure instinctiveness [it] now serves at the plough for the bread of life." The educator, therefore, must consciously and willingly select material from the effective world and present it to the child in such a manner that the child perceives the value inherent within it for him or herself.

This will eliminate interference which the recipient might encounter.

It must be concentrated in him; and doing out of concentration it has the appearance of trust.

Interference divides the soul in his care into an obedient part of a rebellious part. But a hidden influence proceeding from his integrity has an integrating force. (Buber, p. 90)

The world has many elements which influence the child, but it is the educator who consciously and willingly chooses to be one of the major elements of influence. She or he has the potential of having a significant impression on the child. Inherent within the responsibility of this chosen work is the epistemological and teleological direction to prepare the educator who will not only meet the child in his or her state of origination but will also assist him or her to reach communion within the individual selection process..lm4

The Inherent Duality Within Freedom and the Responsibility for Learning

The dialogical relationship inherent within the self and with others is the Buberian premise for the relationship between the teacher and the student. Concepts such as trust, confidence, instincts of power and Eros, the originator instinct, and the instinct of

communion are all separate entities inherent within the responsibility of the teacher. The major force that unites these education factors is the freedom that is integrative within the human will. Every human being, according to Buber, has the existential freedom of choice to make decisions regardless of the confrontation. The recognition of this freedom is a prerequisite to living a true life. If the human being lives only in the world of It, she or he will not know freedom but when there is reciprocity between the individual, and the world, freedom will evolve.

Only those who know relation and who know of the presence of the You have the capacity for decision. Whoever makes a decision is free because he has stepped before the countenance. (Buber 1923/1970, pp. 100-101)

To be aware that "freedom is guaranteed" causes one to "not feel oppressed by causality." She or he recognizes that human existence is an oscillation between You and It." There is reciprocity between fate and freedom. "Fate is encountered only by him that actualizes freedom." If the human being gives in to the "world of objects" then she or he has made the choice of oppression and "crushing doom" (Buber, pp. 101-103).

The doom originates in the conditioning of the individual, but the world of the I-Thou offers the freedom

to break the bonds of oppression.

Whoever is overpowered by the It-world must consider the dogma of an ineluctable running down as a truth that creates a clearing in the jungle. In truth, this dogma only leads him deeper into the slavery of the It-world. But the world of the You is not locked up. Whoever proceeds toward it, concentrating his whole being, with his power to relate resurrected, beholds his freedom. And to gain freedom from the belief in unfreedom is to gain freedom. (Buber, pp. 101-106) ??

Freedom in education begins only when choices are made by the student to accept or reject the teacher's direction. The music educator who studies Martin Buber's works and internalizes his thought will acquire the self-awareness of the existential freedom that allows him or her to be in control of his or her music program rather than to be controlled by it. This means that he or she has the internal choice for the focal point of what curricula to use and in what context it will be presented for the learning of the students. Once the music teacher has the control of this freedom, his or her students will begin to make their internal decisions about the discipline of music.

The educative forces that are available for teleological purposes are "only a presupposition of

education" (Buber 1926/1965a, p. 90). The Buberian classroom is one in which freedom of choice is essential. But this freedom merely provides the premise for learning. The foundation for life has to be developed by the student with the teacher's willing assistance. This is true of both the "inner (moral) freedom" and the "outer freedom (which consists in not being hindered or limited)."

Buber also differentiates between the "higher freedom" and the "lower freedom" and their significance of relationship to the human being.

As the higher freedom, the soul's freedom of decision, signifies perhaps our highest moments but not a fraction of our substance, so the lower freedom, the freedom of development, signifies our capacity for growth but by no means our growth itself. This latter freedom is charged with importance as the actuality from which the work of education begins, but as its fundamental task it becomes absurd. (Buber, pp. 90-91)

With this differentiation as a referential pivot, the following research questions will be discussed: the freedom that evolves from within the learning process and the responsibility that is inherent within the freedom of freedom.

When Martin Buber constructs the contrapositive concepts of compulsion and communion, in education, how does he structure their parallelism with the responsibility inherent in the subsequent freedom that evolves from within the learning process?

The music educator is continuously exposed to the opposing forces of compulsion and communion. Buber refers to these two concepts as the "good" and "evil" that exist within the reality of life. He says that human beings cannot live without these opposing forces because each experience is unique to its period in time. He encourages the music educator to find the balance or the "narrow-ridge" between these two forces which brings them together into the internalized experience base.

These two bonds can be introduced to the music student through the realm of music. Compulsion is destructive, and communion is constructive. The student will then begin to determine within his or her individual self the necessary balance between these two forces which will serve as a valued premise for the present reality. The content of this question is defined, therefore, in the following manner.

There are opposing forces inherent within the essence of freedom: compulsion and communion. "Compulsion is a negative reality; communion is the positive reality" (Buber, p. 91). The premise of freedom is to question the

conditioning of the self and its relation to the conditioning of others. Questions free one up to be independent; "but this independence is a foot bridge, not a dwelling place." This is merely, therefore, suggestion of potentiality. To remain in the state of freedom is to leave the soul barren.

Freedom is the vibrating needle, the fruitful zero. Compulsion in education means disunion, it means humiliation and rebelliousness. Communion in education is just communion, it means being opened up and drawn in. Freedom in education is the possibility of communion; it cannot be dispensed with and it cannot be made use of in itself; without it nothing succeeds, but neither does anything succeed by means of it: it is the run before the jump, the tuning of the violin, the confirmation of that primal and mighty potentiality which it cannot even begin to actualize. (Buber 1926/1965, p. 91)

The "higher freedom" that Buber addresses is the "flash" in life that gives human beings their most joyful moments. This is the freedom of choosing the realities within the potentiality. It is the premise of intensity that lures human beings into decision-making, often without questioning their value base. It appears and then it is gone, leaving one wondering if it was really there. Buber says, "Freedom--I love its flashing face: it

flashes forth from the darkness and dies away, but it has made the heart invulnerable" (Buber 1926/1965a, p. 91). It is the potential alternative to actuality. Freedom is the constant rebirth process inherent within the spirit of humankind.

The "lower freedom" represents the potentiality for growth within the person. It is not the growth itself, however, but the "freedom of development," which is the premise for education.

The teacher who recognizes and respects the responsibility within this factor of freedom in relationship to the self will recognize and respect it in relationship to others. This person has in the classroom an atmosphere of freedom for options from which the child may choose for personal development in his or her world-view. Buber applauds the teacher who is not afraid of freedom.

Compulsion in teaching is merely accepting freedom as a constant prerequisite for life. This use of freedom offers no trust for inner strength or knowledge. To accept each present reality as a mode for living would cause internal deterioration of the self, and life would exist only in the I-It world. There would be many rebirths, but each one quickly dies and therefore destroys the self which turns away from life and living.

Communion draws life in and replenishes the self

which expands human relationships. The joy of freedom is recognizing respect for the potentiality inherent within it, if one exists. Communion in teaching is founded on trust and is the positive value-producing force integrative within the choice of freedom. Life lived in communion is a life lived in the I-Thou.

Compulsion and communion are polar realities, but for Buber, they are parallel in relation to human existence. The connective between these forces is experience. Because the human being lives in a world of reality, there is good and evil. She or he is constantly in the position of choosing which reality serves the potentiality of the present.

Good and evil are not each other's opposites, like right and left. The evil approaches us as a whirlwind, the good as a direction. There is a direction, a "yes," a command, hidden even in a prohibition, which is revealed to us in moments like these. . . . The command addresses us in the second person, and the Thou in it is no one else but one's own self. (Buber 1939/1965a, p. 114)

Experience of the human being serves as a power base of internal value which validates the potentiality of each present confrontation. The person who lives in harmony between the I-Thou and I-It world will respect the freedom that confronts him or her. This offers new freedom that

frees the person from compulsion or destructive bonds. One acquires a disciplined actuality in relation to the self and in relation to new encounters. Here again experience experiences experience. The new confrontation that is internalized is an educative force which adds additional power through experience to the essence of the person. Buber calls this the existential freedom.

The extent to which a man, in the strength of the reality of the spark, can keep a traditional bond, a law, a direction, is the extent to which he is permitted to lean his responsibility on something (more than this is not vouchsafed to us, responsibility is not taken off our shoulders). As we "become free" this leaning on something is more and more denied to us, and our responsibility must become personal and solitary. (Buber 1926/1965a, p. 92)

Buber asserts, "From this point of view education and its transformation in the hour of the crumbling of bonds are to be understood." Conditioned bonds that are destructive to the human being can and must be broken, through the will of the student. When destruction is confronted and action is taken through a concession of events, construction becomes the reality. This action serves as the change agent within the person and the consequences proffer the potentiality of communion.

The responsibility is clear for the teacher:

Education of character is a constant conditioning process.

He has to introduce discipline and order, he has to establish a law, and he can only strive and hope for the result that discipline and order will become more and more inward and autonomous, and that at last the law will be written in the hearts of his pupils. . .

. His real goal . . . is the great character. (Buber 1939/1965a, p. 113)

Question 6

What is it in Buberian thinking which enables him to posit the premise that the freedom of education wholeness is responsibility and how does this freedom refrain from becoming a pathetic farce?

Music educators are responsible for their actions, attitudes, and valued-decisions. This means that when they accept the responsible freedom that exists within the essence of their beings, they must be prepared to accept the consequence of their actions.

Buber challenges music educators, however, to be responsible for the transmission of their art to the student. Their music represents their culture and the historicity of the world-historical origin in which they

exist. Inherent within this transmission process is the reciprocal relationship of mutuality between the teacher and the student. In addition, there is a relation of mutuality between the student and the music. It is through this dialogical relationship that the spirit of music continues to live. Generations may come and go, but the spirit of music and the spirit of life continue to exist because there is reciprocity within mutuality. In this question, the responsibility that is integrative to freedom is discussed, and Buberian thought is suggested about how to keep this freedom from becoming a false reality.

According to Buber, human beings are existentially responsible for their existence. This is inclusive of their action and their deed. It is true that the child has conditioning that includes prejudices and biases. But, the child is not the "sum total of his parents" because inherent within each child is his or her uniqueness. The child "is something that has never been before" and is something that will never be again. The learning of the child is "the teachings" that have existed before and that presently exist. This is what "renews them" (Buber 1934/1948, p. 139) within their living of life.

In the Jewish house of study, The Lehrhaus (Frankfort on The Main), Buber presented the address, "Teaching and

Deed" (1934). In this delivery, he directly challenges the Israeli Nation. He describes how generations of people evolve. The spirit of given values is passed on to youth just as organic life is. "This process of education involves the person as a whole." He calls this the "cycle of propagation." If the Nation's existence is founded on "both life and teachings at once" then why would Israel cease to exist merely because others had a control over her? Israel is not only founded on generations of corporeal existence but also on the spiritual existence of inner life. That wholeness can never be destroyed as long as the spirit exists within the human being. It is the same for the teacher; students are more than biological existents. For Buber, teaching is a profession that has the power to give spiritual birth for the whole child.

The influence of the teacher upon the right pupil, of the right teacher upon the right pupil, is not merely compared to, but even set on a par with, divine works which are linked with the human, maternal act of giving birth. The inner turning of the prophet is an actual rebirth, and the educator, who brings the precious ore in the soul of his pupil to light frees it from dross, affords him a second birth, birth into a loftier life. Spirit begets and gives birth; spirit is begotten and born; spirit becomes body. (Buber, pp. 137-139).

It is through this wholeness of education that there is the freedom inherent within each rebirth of value. The same reality is never actually repeated because each new learning encounter is the present reality. "The values live on in the host who receives them by becoming part of his very flesh, for they choose and assume his body as the new form which suits the function of the new generation." Buber says, "we do not take unless we give." Thus, reciprocity between the I-Thou of the living situation is a spontaneous freedom. The teacher, therefore, is responsible for being the "transmitting agent" for the transmission of humanity.

The responsibility of the teacher exists not only in what he or she says but through what she or he is in "the totality of existence." Freedom is inherent within this total existence in that the present reality has renewed potentiality through the transmitted teachings. The pupils, therefore, have the responsibility to take the teachings and make them applicable to their world view. This is their freedom, but they need the willing assistance of the educator who presents the premises. It is not enough to know something, such as the Socratic person believes; rather, one must be as the Mosaic person who lives what he or she has been taught.

This does not hold for Mosaic man who is informed with the profound experience that cognition is never

enough, that the deepest part of him must be seized by the teachings, that for realization to take place his elemental totality must submit to the spirit as clay to the potter. (Buber, pp. 139-141)

This dualism is what causes the conflict within the human being. Now the free choice is the confrontation. Do I act as I am taught or do I merely learn how to act, only to live as I want to live? For Buber, "It is bad to have teaching without the deed, worse when the teaching is one of action." The responsibility of freedom is inherent within the choice of the deed.

What counts is not the thoroughness of knowledge, not the keenness of thought, but to know what one knows and to believe what one believes so directly that it can be transmitted into the life one lives. (Buber 1934/1948, p. 142)

The teachings, therefore, give birth to the deed. What one does is the conscious and willed action which has been validated through the internal value base of the individual. Each human being has the will to make choices with the strength of personal experience. He or she who is in relation with him or herself is in relation with the freedom of the processional developmental within life. Living a life in freedom is to live a life which has strength to overcome external obstacles because of their transparent appearance. The free person recognizes the

signs, symbols, and signals through the I-Thou relation with the self and personal encounter with others. This transcendence frees the self from its bondage which is encountered either through conditioning or the judgments of others. Buber says, "To become free of a bond is destiny; one carries that like a cross, not like a cockade" (Buber 1926/1965a, p. 92) (cockade meaning like a badge).

Let us realize the true meaning of being free of a bond: it means that a quite personal responsibility takes the place of one shared with many generations. Life lived in freedom is personal responsibility or it is a pathetic farce. (Buber, p. 92)

For Buber, life is fragile "between birth and death," but there is an actuality of fulfillment when it is lived in dialogue. The freedom of dialogue between the teacher and student is inherent within the response of the teacher in each present learning situation. By accepting this responsibility, the teacher willingly assists his or her pupils in their acceptance of the responsibility inherent within freedom. Those who accept "personal and solitary" (Buber, p. 93) responsibility, accept the rebirth of potentiality within each living moment. This offers freedom for free movement toward new potentialities. The challenge is there for those who rise above the mediocrity of undeveloped potential.

In this chapter, there has been a discussion of Martin Buber's concept of mutuality. Inherent within this discussion has been the inquiry of the longing for a relation of trust or confidence, the instinct of power, the instinct of Eros, the originator instinct, the instinct of communion, the educative forces that can guide and direct the educator in his or her selection process of the effective world. The last section included a discussion about the existential freedom of compulsion and communion that exists within all human beings.

Martin Buber's writings have not been examined before for the teaching of music; therefore, this author would encourage music teachers to study his thought and internalize his premises through the process of questioning the self. A synthesis of Martin Buber's thought regarding how the human being learns in relationship to the teaching of music will comprise Chapter IV.

CHAPTER IV

SYNTHESIS AND ANALYSIS

Introduction

In this chapter, Martin Buber's theory of mutuality is explored in connection with the teaching of music at all levels of learning. In the introduction, there is The Dialogical Relationship Between the Individual and the Arts and Implications for the Responsibility of Teaching Music to Others. The purpose of this introduction is to serve as a foundation for the subsequent sections and their subheadings. (1) Buber's Theory of Mutuality Between the Music teacher and the Music Student. The subheadings in this section are: The Confidence of the Student and The Instincts of Power and Eros. (2) Buber's Theory of Creativity and Its Potential for the Education of the Music Student. The subheadings are: The Originator Instinct and the Instinct of Communion. (3) The Inherent Duality Within Freedom and the Responsibility for the Teaching of Music. The subheadings are Compulsion and Communion and The Responsibility Inherent Within the Teaching of Music.

Martin Buber addresses the special relationship of mutuality that exists between the artist and the art work.

This author believes that a synopsis of Buberian thought will prepare the reader for the teleology that is inherent within the teaching of music. It is through the teleology that the music teacher makes the selection from the effective world for the child.

The Dialogical Relationship Between the Individual and the Arts

Martin Buber says that the relationship between the artist and the art work is similar to that of the teacher and the student. Both are one sided relationships. There is no reciprocity between the artist and the art work. The artist, therefore, is dependent upon other human beings' acceptance or rejection of the art work. Otherwise, the relation would remain in a state of solitaire.

Inherent within the artist is the originator instinct and the instinct of communion. This special relationship is one in which the artist constantly longs for the perfected relationship. The artist, too, lives on the narrow ridge--that of accepting the finished product as being complete for the unique period of time that the form is created.

For Buber, the person who is "legitimately creative" is one who "experiences an existent thing." This person forms a "secret shape" of a thing which has never existed

before.

Thus he does not see only with his eyes, rather he feels its outlines with his limbs; a heart beats against his heart. Thus, he learns the glory of things so that he expresses them and praises them and reveals their shape to others. (Buber 1914/1957, p. 29).

The art itself is "the peculiar image work" of the human "peculiarity" (Buber 1963/1965b, p. 149).

Before there can be a discussion about the dialogical relationship between the person (or artist) and the art work, one must differentiate between these two existents. Buber says that there is to be a presupposed inner self of the artist. The characteristics of the inner self are merely the relation of the self with the self. This is to say that the individual understands his or her relationship to the arts. He also says that when one discusses art itself, there is to be no discussion of the historicity of the art. That is a separate entity within itself. These Buberian restrictions remove the It-World of art from the present reality. This is not to suggest that this information is not important, but it is to be determined through the educator when and how these Its are to be discussed.

Buber's question is: "What can be said about arts as about a being that springs from the being of man?" This

question is anthropological in nature because it investigates the attitude of the person in relation to the arts. What is the "common principle" that one finds "effectively present in sufficient concreteness in each of the arts" (Buber, p. 150)? He directs the investigator to begin with the ontological premise that creation originates in humans and is brought forth through humans. Creation does not begin with nothing; it is formed "out of the creating itself" (p. 150). The human self exists, therefore, independently from the object of formative elements. This concept of origination is in congruence with the concept of the child who begins experiencing the I-Thou through the senses before learning occurs. It is the same for the child within the artist; the I-Thou of the relationship between the artist and the elements begin with the human senses. The connection of the senses with the relationship is the mental and emotional elements or experience.

Buber sees art objects as a created reality that is perceived by the artist. The creator, therefore, is not owned by nature because she or he is continually in relation with nature through the process of perception. The meeting that exists between the artist and the elements of the world lies within the whole human being. This human being consists of the body and the soul or spirit and is meeting the reality of the world with each

new stage of development. This meeting becomes an unified reality which extends beyond perception. All of the art exists in the nature of the world, and it is the artist who "can tear it out" (Buber, p. 152).

If the artist works through only a presupposed knowledge of art, an It is imposed on the world. There is no unity in this separateness. Buber perceives knowledge about art to be merely one of the elements which the artist uses for an experience reference.

Thinking and art certainly supplement each other, but not like two connected organs; rather they are like the electric poles between which the spark jumps.

(Buber, pp. 150-152)

Instinct of Communion for the Artist

The artist lives in the real world, and it is this reality that serves as the choice for personal expression. The artist creates what is the actuality of existence. This actuality is the unity of perception and movement.

Our behavior rests upon innumerable unifications of movement to something that is not directly or indirectly connected with a perception, and no perception that is not more or less consciously connected with a movement. (Buber, p. 156)

Buber calls this unity a scientific and mathematical reality. In order to move towards something, one must

proceed from something. The artist and the art work, therefore, become partners.

The I of the artist is in relation to the Thou of the elements. At the end of each phase of creation, the form becomes an It which in turn gives birth to a new I-Thou potentiality. The person must free the art work from the sense. The freed work exists, but it is not just "imaginable." It is through the I-Thou between the person and the natural world that the true relationship exists. The result of this relationship is the "producing a unity of unities and with each new work renewing it" (p. 160). The existents are united within the newly formed image. This is the "power of formation . . . which makes all of the parts a whole and establishes the freedom" of existence.

Of all the arts, poetry has the added dimension: that of the individual's interpretation of the language.

The . . . arts create out of the spheres of space and time; they are obliged to them and do justice to them: painting by preserving the interrelations of things while renouncing their corporeality; the plastic arts by erecting in this space the corporeal individual being while renouncing its interrelations . . . and music by embodying time itself in tones, as though, indeed there were no space. But poetry is not obedient to anything other than language, whether

it calls or praises, narrates, or allows the happening between men to unfold in dialogue. (Buber, p. 162)

Buber distinguishes the artist to be a human being who has an internal "dissatisfaction with being limited to needs and longing for perfected relation" (p. 163). When the person accepts the responsibility inherent within the freedom of the self and of others, there is a desire for more than just freedom. This inherent responsibility is what Buber calls "the four potencies": knowledge, love, art, and faith. All of these potencies stand against the world of nature as being alien to it and thus assist the human being against its alienation. Buber describes this concept as follows:

The man who has become a person knows, like every man, objects of all sorts. All human knowing is relation to an object. The pre-personal individual is satisfied with the knowledge that enables him to deal with the present and perhaps the next hour of existence by means . . . of a life-technical hour with the object. The man who has become a person simply is not satisfied with that. He wants through his knowing of the object "to get to the bottom." He makes it his object ever again to attain the perfection of the knowledge relation. . . . Perfected knowledge relation means exclusive knowing that now,

of course, attains its height in receiving all that pertains to it in hospitable responsibility. (Buber, pp. 163-164)

The person who lives in the world of the I-Thou wants to perfect the relation of experience which is stored in the mind. The artist "drives" the art work to perfection in the wholeness of its reality which results in mutuality.

The artist and the art work are "the realm of 'the between' which has become a new form" (Buber, p. 166). It is through the artist, or person, that the completed form becomes the origin of its existence.

Implications for the Individual Music Teacher and the
Inherent Responsibility for the Teaching of Music to
Others

Martin Buber offers no methodology for the teaching of music per se. The teacher, therefore, who uses Buberian concepts within the classroom does not receive from Buber a "how-to" formula. There is nowhere in Buber's work that tells teachers specifically how or what to do in any given situation of learning. He does say, however, that "education . . . means a conscious and willed 'selection by man of the effective world'" (Friedman 1955, p. 176). This places the responsibility

for the learning of music directly on the teacher. The music teacher prepares and organizes his or her originative method of teaching for the pupils in the music program. The teacher's innate instinct of potential is the constructive means through which she or he is able to fulfill this task for the students.

It is assumed by this writer that most teachers have a formal education in music education from an institution of higher learning. Much of the coursework that the teacher has completed offers a myriad of musical methodologies from which he or she can select curricula for his or her music program. Silver Burdett, Follett, American Book Company, the Manhattanville Music Curriculum Program (MMCP), Comprehensive Musicianship (CM), Allyn and Bacon, Orff, Kodally, and the Holt, Rinehart, and Winston music series are merely some of the available books which offer specific methodologies for teaching music in the classroom. In addition, there are volumes of band and choral literature accessible from music publishing companies and stores that are conducive to the needs of the music teachers.

Before the music teacher enters the classroom or plans any curricula, however, this author believes that the individual teacher must formulate a personal philosophy about music, the teaching of music, and about how children learn music. Martin Buber's concept of

mutuality is one philosophy that offers to the music teacher the concrete premises about his or her responsibility inherent within the teaching relationship.

Buber's theory about the responsibility of the teacher is that he or she is the perfected leader. This is a person who has consciously and willingly chosen to influence the lives of others. The perfected leader, therefore, is an individual human being who questions the self in relation to each reality that he or she encounters. This person must first ask, or as Buber says, questions the self such as: Who am I? Where have I come from? Where am I going? What is my relationship to others? What is my purpose in life?

When an individual chooses to become a music teacher, the questions intensify in relation to this chosen profession. For example: Why am I teaching music? What do I believe music education should be? What value do I put on music? Who are my students? Where have they come from and from what world-view? What do they expect from me? What is my relationship to these music students? What curricula will best serve these students? How can I fulfill this task of teaching?

This questioning enables the music teacher to better understand his or her reaction to each unique encounter. For example, the first chair horn player comes up to the teacher and says, "I cannot play in Friday night's

concert." This concert just happens to be the "highlight" of the school year. The music teacher has many choices for his or her reaction. This writer has experienced music teachers who would get angry and tell the student that if he or she misses the concert, he or she is not to expect to play in the band for the rest of the year. Another choice could be to say, "Why can't you be there?" A third choice: "We'll miss you, but I am sure that you have a legitimate reason." Regardless of what the decision of the band director might be, he or she has developed this internal questioning, or as Buber says, one is in dialogue with the self. It is through this dialogue that the band director better understands the reaction of the self. This enables the band director to determine how important this particular concert is in relation to his or her musical value base.

This questioning of the self is what Buber calls the "primal setting at a distance." This is the conditioned value-base of the music teacher. The second part of this questioning or dialogue is the "entering into relation." If the music teacher feels comfortable with his or her own motives or values, then he or she will begin to question the reasons or values of the student. For example, the Buberian music educator would take the time to include, or as he says would "intuitively" include, all of the information of the given situation. This inclusion is the

act of reading with awareness the many signs and symbols which students offer as information in addition to the element of speech. If the French horn player timidly comes up to the music teacher, the intuitive teacher receives the information that probably it is difficult for the child to be assertive, even before the child begins to speak. This intuitive inclusion is what Buber calls "going to the other side." Not only is the educator in dialogue with the student but is also in dialogue with the self and the experience of the self. If the teacher knows that this student is an A student, for instance, and is enthusiastic about playing the French horn, this information is extracted from the teacher's experience base which assists him or her in decision making. Buber would say that whatever decisions the teacher chooses, in reference to this single reality, his or her reaction will influence the French horn player's future potential.

Buber says that the perfected leader experiences the confrontation through the experiencing of this encounter. The experience that results from this encounter offers information which the teacher stores as value in his or her power base. This value is then transmitted to the student. Buber refers to this valuing of experience in teaching as educating the whole child.

The perfected leader or music teacher not only transmits knowledge and information to the learner but

also, whether consciously or unconsciously, transmits his or her conditioned value-base to the French horn player. This student is receiving multi-messages: the value of the music, the value of the concert, the value of the teacher's distress or eustress, and what the teacher expects from him or her.

Buber's Theory of Mutuality Between the Music teacher and the Music Student

There is a relationship that exists between the music teacher and the students in his or her music program. Buber offers the dialogical relationship as a communicative means for this teacher and the students. The dialogical relationship is one of honest interaction between these human beings and is constructed on three basic Buberian conceptualizations: The Confidence of the Child, The Instinct of Power, and The Instinct of Eros. Inherent within this relationship is the responsibility of the teacher. The child is responsible for learning his or her own music, but it is the teacher's responsibility to create the educational climate that will be conducive for the child's learning.

Every music student is an unique individual with an unique historical origin and world-view. This student brings to the music program individual prejudices and biases from his or her exposure to the other elements of

the natural and spiritual environment. There never has been a student like this student before, and there will never be another person like him or her again.

Buber refers to the student as the child. This child is ageless because it exists within every human being and emerges each time a new potential is offered through the realm of questioning. This questioning, for Buber, is the constant rebirth of humanity and therefore serves as the spirit of humanness. In this study, this rebirth is the spirit of music.

Buber also says that every encounter between the music teacher and the music student is unique to its period in time. He calls this the present reality. For example, what the teacher chooses in reference to the French horn player might be very different than what the horn player chooses at a later time. The same student might use the same reason for not being able to be at a concert three weeks later. This is a very different situation from the earlier one. Buber says that because education is reality, the student is the reality. So the education of music for the student is a reality.

The music student is unique in that there is innate musical potential of differing degrees inherent within all. This innate potential is presented to the educator through two forms of reality: the personality and the character. The personality is a constant; it never

changes. The character, however, is the potential that can be moulded and educated. The music teacher does not just teach the art of music; his or her real task, according to Buber, is to educate the character of the music student. He says that no "real" education occurs except through the character of the student.

The music teacher is a major influence for the child because this person consciously and willingly chooses to be a part of the child's learning process. This person is willing to select the musical teleology from the world for the child. Another factor of this special relationship is that both the music teacher and the music student are involved in the learning process of the child. This dialogical relationship differs from that of the pure relationship which exists between two friends who have a relationship of reciprocity because the teacher has to go "to the other side" of the student. This is a one-sided relationship. The teacher is the one who is in charge of the learning.

Buber sees learning to be a progressive process which basically begins only when the music teacher has established a trust within the child. "There is only one access to the pupil: his confidence" (Buber 1939/1965a, p. 106).

Throughout this study, it has been stated that according to Buber, the child will not learn music until there is a confidence established between the teacher and the student. Buber also says that all children naturally want to learn music. This is the primal longing for relation that he refers to in I and Thou (1923). The child's I reaches out intuitively to the Thou of the music teacher and the music curricula. The opposite of this concept is the teacher who assumes that children basically do not want to learn music. They only attend a general music class, for instance, because it is a requirement for graduation. If this is the reality, and Buber and this author say that it is not, then music would not play such an active role in the lives of the students. An example of how important music is to the students of today is the headphone radios that one sees them using. The inclusive music teacher would possibly use the music that the students are listening to as a starting point to introduce a musical concept.

Another example of this strong intuitive desire to learn music is that there are many adults who are signing up for music lessons in life-long learning programs throughout this country. Music seems to be a desired value among human beings of all ages.

If one assumes that Buber's theory is correct--the child within all individuals wants to learn music--then

what is it that so often stops this child from continuing his or her learning, whether it be in the classroom or through private music lessons? Buber's theory is that human beings will not choose to learn if they do not have a trust in their music teacher. What is it about this trust that is so essential? Buber says that when the I of the learner reaches to the I of the music object, and an interference occurs, the I of the student withdraws from the learning. Very often the interference is the teacher.

Band and choral directors so frequently feel imposition from superordinates or peers to do "well" on concerts or get "stars" at festivals. If the music teacher allows this pressure to control him or her, there is a tendency to manipulate or force the musical group to produce something that they are not yet able to produce.

It is important to point out that each group, whether it is a band, chorus, or ensemble is as one existent. This community of many persons is combined into one unique performing group with specific unique potentialities inherent within it. Because of this oneness, music educators often feel pressured to "pull" something from the group rather than to work with what the group is able to produce at a given period in time. For example, the choral director is to prepare his or her chorus for a festival performance of Henrich Schutz's Singet dem Herrn at a festival. It is the school's tradition to go to the

festival each year and to bring home a "winning" certificate. It just so happens that this year's chorus's potential is at the level of Luigi Zaninelli's "The Water is Wide," a folksong. If the director forces the learning on the students, through whatever method that works, there will be a constant power struggle between the teacher and the students. Eventually, the chorus members will begin to drop out of the music program because of the forced learning, and they will have lost, either consciously or unconsciously, their trust in their teacher. In this type of a program, students often tire, and they show this by not continuing with their performing music throughout life. Buber would suggest that the teacher has a decision to make; does he or she control the art of music or does the art of music control him or her? She or he can choose to manipulate, cajole, or threaten the chorus so that the musical number actually does meet the standards to earn the certificate of merit, or it may not for that matter, or the director can resist the conditioned pressure of the others and prepare the Zaninelli number. This decision-making process is the "narrow-ridge" that Buber addresses throughout his writings.

Buber says that music students will begin to internally learn only when their confidence is won. He says that students always "know" when they are being used for a purpose. It is when they realize that this music

person is "not making a business" out of them but is purposely "taking part" in their lives and "accepting" them before he or she tries to influence them that they are willing to "learn to ask" (Buber 1926/1965a, p. 106).

Confidence is won by the students when they recognize that their teacher is a person who lovingly cares about their music education. When he or she "goes to the other side" and includes the necessary information regarding the learning of the music students, then and only then will learning occur. There will be success because they will be learning in a non-threatening, self-aware climate.

When the I of the chorus reaches to the Thou of the music through the transmitting power of the teacher and trust is established, an I-Thou relationship of mutuality occurs and the experiencing becomes experience. From this internalized experience, new questions are asked and the students are willing to attempt a greater musical challenge.

Not all of the students will accept the guidance of the teacher; some will reject it because of earlier musical experience. Buber says, however, that the music teacher must work with those who are asking questions about learning.

The Instinct of Power and the Instinct of Eros

Martin Buber says that there are two types of power:

the external power that one uses to control the will of another and the internal power that the human being has stored as experience. In the discussion regarding the confidence of the child, both of these kinds of power existed.

The external power is the manipulative control that the music teacher could have chosen if she or he had forced the chorus to do the Schutz work. Buber would call this type of behavior the will to power. Some music educators, through charismatic means, can cajole a group to do whatever they want. For example: "I know that you can all do this work of music. There is nothing that you cannot do. Come on, do it for me." The result from this kind of power is that when the educator leaves the location or the student graduates from the school, the student is not able to work with music. He or she has not been taught to be self-directed; therefore, music for this individual lives in the It-world of experience. All of the power is in the control of the music teacher.

Another form of the external power is the use of fear for learning. The music teacher makes the music program one that is highly competitive and soon begins to eliminate those who have not developed their music potential as yet. This external power is a destructive power because it causes the attitudes of the students to become negative. This external power is also extremely

destructive to the learning of music because music is one of the liberating arts. And the arts, for Buber, are the inherent forces within the transmission of values and culture. This form of power causes the liberation to cease and the transmission of culture therefore to cease. The music educator who sees this form of power has a music program that exists in the world of It because it is an end in itself. There is no rebirth because there are no questions. The teacher has all of the answers and all of the control. When there are no more questions asked, the potential that is inherent within the individual lies dormant and often dies. The most tragic aspect of this It-world is that the music teacher has let the music control him or her and thus all of the work and effort that has been invested often is over when either he or she retires or literally burns out.

The internal power is in opposition to the bleak description that has just been discussed. The internal power is the experience that is internalized through each learning encounter. This power is the power of the I-Thou. In reference to the example of the teacher who feels pressured to produce the Schutz choral work; if he or she chooses to work with the music that is within the realm of the present potentiality of the chorus (In this case, it was the Zaninelli piece, "The Water is Wide"), there will not be a power struggle. This internal power

is, therefore, a constructive power in which the I of the subject (the students) reaches out to the I of the other subject ("The Water is Wide"). If there is no interference from the teacher, rather assistance through the teacher, then there is mutuality; and the experience of both the chorus and the teacher deepens and the community between them prepares the way for a new I-Thou relation.

If the chorus performs the piece of music that is at their potential level, they are ready for new challenges because the chorus members have developed their potential ability. This internal power is what Buber calls the power of Eros. Eros means "loving." As he refers in I and Thou (1923), this is not to suggest that this kind of loving is a passionate feeling that might exist between two individuals; rather, it is the loving care of the instructor who, through the act of inclusion, is aware of the present potential of the music group and its possible future potentialities. The teacher literally is in dialogue with the experience of the self and with the music group. All of the present variables are included as information and are recognized to be the reality.

This power of Eros is the true liberator within the human being. It is through the realm of music that culture and individual values are transmitted to the students. When this transmission occurs, the spirit of

music lives and grows. It is through the power of Eros that mutuality exists between the music teacher, the music student, and the music. This process of mutuality in the learning of music becomes cyclical. The student longs for relation with the Thou of the music, and it is the music teacher or the perfected leader who is in relation with the student.

Buber's Theory of Creativity and its Potential for the Education of the Music Student

Martin Buber says that creativity is not an isolated entity lying dormant within the person nor is it something that can be developed. It is merely an integrative factor that exists within the learning process of the child. Every human being, according to Buber, is "elementally endowed with the basic powers of the arts" (Buber 1926/1965, p. 84). These basic powers are not to be confused with the I-consciousness of experience; instead they are "the province in which a faculty of production, which is common to all, reaches completion" (p. 84). In other words, the human being learns through the realm of the arts. If Buber is right, and this writer believes that he is, that means that everyone has some potential to learn music.

In this discussion of the child's confidence and the instincts of Power and Eros, it is apparent that music is

one of the liberating factors for humanity. Learning, therefore, cannot occur without some form of the arts as a central theme for the curricula in the schools.

When Buber says that the human being wants to be inventive, that is in congruence with Zoltan Kodally's Sol-fa theory. This theory originated because Kodally recognized that small children began to hum and sing the V-III scale steps using a movable do at a very early age. One can go to any school playground, and he or she will hear the following series of notes: V-III, V-III, V-V-III-VI-V-III. Ironically, this sequence of sound is usually used to mimic or make fun of others and sounds like a whining sound. An example of this might be: "Ma-ry, Ma-ry, Ma-ry is a Dum-my."

Buber defines and discusses his thought on creativity through the following concepts: The Originator Instinct and The Educative Forces that are inherent within the Instinct of Communion. Each of these concepts is a part of the whole child and his or her learning process. These major Buberian concepts will be discussed with relation to the philosophy of mutuality.

The Originator Instinct

The Originator Instinct is a natural intuitive instinct that exists within all human beings. Buber says that each human being longs for relation; thus, this

longing is the originator instinct. Buber also says that this instinct is an autonomous instinct that no one but the self of the individual can develop. In other words, the music teacher cannot walk into the general music class and say, "Okay, everybody, today we are going to be creative." From this writer's experience, as soon as someone makes such a statement, most of the class will either leave, tune the teacher out, withdraw, or painfully make an attempt to try.

The originator instinct is a constructive instinct, never destructive. If an elementary music teacher passes out recorders for the first time, everybody is going to immediately try to make a sound. This reinforces Buber's theory that the child wants to learn. The I (subject) of the person reaches out to the I (object) of the recorder and attempts to make music. Inherent within this "reaching out factor" is the pleasure that the individual experiences when he or she feels safe enough to experiment within the new music endeavor.

It appears, therefore, that each individual wants to sing, compose music, play an instrument, or be in an ensemble so that he or she can experiment and learn about the elements of music: form, timbre, rhythm, harmony, and pitch. One of the reasons that there is pleasure in this "giving to the world" is just that; the human being ultimately wants to offer something to the world rather

than extract from it. The educator, in Buberian philosophy, is one who is self-confident enough so that the students have the opportunity to enjoy this pleasure.

Private lessons have the potential of a constant I-Thou or pleasure experience because the student is working with what Buber calls the "Master." Assuming that the child is in the private lesson setting because he or she chooses to be there, Buber would say that this setting is the ideal learning climate. He likens this experiencing to that of the master-apprentice role of the past. This learning setting enables the teacher to focus totally on the needs of the whole child. This child is usually very excited about receiving a new piece of music or purchasing a new music book. He or she cannot wait to get home and try to play it.

An integral factor for the teaching of music is that the originator instinct is conducive to large groups. A high school choir of 100 students, for example, has a single, blended sound because each individual in the choir has an originator instinct, including the teacher. Each instinct, therefore, longs for relation thus enabling the teacher to unify the individuals through the music. Buber calls this the unification within the community. All of the individual originator instincts become one through the process of singing the music. The same pleasure theory holds true for any large or small musical ensembles. This

oneness of sound, of purpose, and of objective: unity occurs. This was the primary goal of Martin Buber: to unify human beings who lived in a community without changing their uniqueness.

Instinct of Communion

Individuals live in a music world of tension and release, rise and fall, or as Buber calls it "living on the narrow-ridge" of conflict-resolution. A life of continuous I-Thou originative experiences would ultimately lead to destruction. In order for new birth to occur, the experimentation must enter into the world of It as internalized experience. Buber says:

The being of the world as an object is learned from within, but not its being as a subject, its saying of I and Thou. What teaches us the saying of Thou is not the originative instinct but the instinct for communion" (Buber 1926/1965, p. 88).

In order for the child to enter into the realm of communion, the teacher must help the students find the fingerings on the recorder, assist the individual student with his or her composition, give instruction to the private piano student about the new piano piece, and/or perhaps challenge the choir to work on the Schutz piece. Buber calls this instruction factor the "educative forces." There comes a time when the teacher places a

value on the musical endeavor. Buber explains this value structure as follows:

Now the delicate, almost imperceptible and yet important, influence begins--that of criticism and instruction. The child encounters a scale of values that, however unacademic it may be, is quite constant, a knowledge of good and evil that, however individualistic it may be, is quite unambiguous. The more unacademic this scale of values, and the more individualistic this knowledge, the more deeply do the children experience the encounter. . . . Where the pupil gains the realization only after he has ventured far out on the way to his achievement, his heart is drawn to reverence for the form, and educated. (Buber 1926/1965, pp.88-89)

This value structure is the true test for the music teacher. He or she has this art-form that must be criticized or applauded. The student has to have his or her work evaluated or else the student remains in what Buber calls the state of solitaire. It is better to have the work rejected by others than to never show it at all. To keep it to oneself is to have the spirit of the art die. Music, as an art, always has the potential for the pure relation. This is what Buber alludes to when he says that the artist is an individual who has an internal

"dissatisfaction with being limited to needs and longing for perfected relation" (Buber 1965b, p. 163). Because music is one of the arts, it is one of the four potencies that distinguishes values within the individuals. These potencies are knowledge, love, art, and faith.

The music educator gives something to the world along with his or her students; therefore, the criticism can be painful. This is why Buber encourages the individual to be in relation to the self. Then the criticism is recognized as being related to the piece of art work, regardless of what it might be, rather than directed to the person who created the work. This author sees this criticism as often being misunderstood by many music educators. It is very difficult to separate the music from the person; the two are as one. The educative forces are so essential to the learning process, and the person who works with music students wants that perfected relation that Buber addresses in "Man and His Image Work" (1965b). The music teacher needs to maintain a balance between the perfected relation and the acceptance of the music students' present level of potential. It appears, from Buberian theory, that it takes great courage to give something of internal value to another individual for criticism and additional information. The true music educator is thus the true professional, according to Buber. He or she is able to transcend or rise above the

consequences. In other words, the educator recognizes that there might be disagreement about the quality of the music program.

The crucial educative forces that the music teacher must present to his or her students are those that assist with self-direction and self-evaluation. This teaching is the true education of character which results in self discipline.

The learning that occurs through the dialogical relationship is cyclical. An example of this cyclical process is as follows. A high school band is given John Barnes Chance's "Variations on a Korean Folksong." This work of art is considered to be a medium to hard piece to perform, hard for high school, easy for college bands. Assuming that each band member in this example has developed quite a sophisticated level of musical potential, the band members and the conductor of the band enter into relation with Chance's work. The conductor always remembers that he or she must continue to be in dialogue with the needs of the students and the experience of the self. Also, the purpose of the rehearsal, according to Buberian thought, is to serve as a teleological tool for the learning of music within the students. It is not to be an end in itself. The originator instinct of the band enters into relation with the music through the assistance of the conductor. He or

she will through the act of inclusion recognize the questions in the form of tonation problems or rhythm problems or other musical signs and symbols that human beings offer as information. The conductor now offers the technical or critical information that is asked for. At the end of the rehearsal, the music work becomes the rebirth within the students as a group.

Each time the band meets and works with this particular piece of music, the relationship deepens and the Instinct of Communion is internalized as experience. Music is one of the arts, and the arts are value transmitters through the relationship of the individuals. When these individuals are prepared to perform for the community, they now communicate this relationship of value to the community. The community is at the "child" level because they have not heard this unique piece of art work in this unique setting with this unique group of performers. The cycle of learning will never end if the teacher prepares the path for the new learning which, therefore, prepares the path for the Instinct of Communion within the community.

Inherent Duality With Freedom

Martin Buber's concept of mutuality has inherent within its origin and continued existence one human reality that serves as its liberating center: that of

freedom. He says that without freedom, human relationships cannot exist. He discusses freedom throughout his sixty years of writing, and it appears that, although his life was one of many traumatic experiences, the internal reality of freedom was what he perceived to be the potential for continued human existence.

Buber's premise is that freedom exists within the human will and because the mind will never do that which is contrary to its conditioning, this freedom serves as the hope for continued human existence. In music education, this existence is the transmission of the art of music. This transmission process is inclusive of the learning about music from generations of the past, what is occurring in the present, and what will occur in the future. Today's barriers in music education will be the open paths for learning of this special art in the future.

The music educator works with many individuals who have differing amounts of input into his or her music program. These individuals include: administrators, colleagues, school board members, parents, members of the community, and students. Buber says that the educator must remain in control of the teaching. For the music educator, this would suggest that the music program should not control him or her; rather she or he should be in control of the music program. This can be very difficult,

especially in rural positions. The school music teacher often is Mr., Mrs., or Ms. Music.

Buber offers many suggestions and discussion about teaching and the responsibility that is inherent within that special role. The music teacher who is the "only" music resource available to the community must remind the self that he or she is basically responsible for the education of the students. For example, he or she should not have to direct the church choir, community chorus, community band, or sing for every wedding and funeral. This inherent freedom is one that is difficult if the music teacher has not developed a self-awareness that allows the self to select the most beneficial music experiences for the students. Communities demand a great amount of time from the music teacher, but he or she has the "inner-freedom" or "moral freedom" to say "no." This inner-freedom is the value-producing freedom that allows the music teacher to remain in dialogue with the self. If the choice is made to say, "no," then the teacher must be prepared to accept any possible consequence for this action.

The "outer-freedom" is the reality of being hindered or limited by outer forces. Perhaps this music teacher needs uniforms for the band, and the administration denies the request. There is not enough money in the budget. Also, the school board has a policy that one cannot "raise

funds" for school equipment. The outer-freedom is the conditioned reality that cannot be changed. Inherent within these two freedoms, the music teacher has to determine what is best for him or her in relation to the self and also what is best for the students. If the situation becomes such that the music teacher cannot achieve his or her objectives because of the conditioned reality, he or she would consider changing positions. There is a considerable amount of this kind of job switching or movement with respect to music educators.

Buber also discusses what he calls the "higher-freedom." This freedom is the freedom of choice of what the teacher accepts or rejects from the music world. The teacher who chooses to perform at all of the community functions might "feel" as if this will improve the relationship between the school and community. An example: "If I do this, perhaps the community will give more financial support to the music program." If the person continues to do these many tasks, he or she stands the chance of being controlled by the music position, program, or situation.

The music teacher might thoroughly enjoy performing for all of these functions. He or she might see the potentiality of becoming a performer rather than a teacher. Buber says that this is the "lower-freedom." This is the freedom of developing the potential within the

self.

The narrow-ridge concept is an important concept for the music teacher because he or she constantly must make choices as to what is right for the present reality. There are always consequences regardless of the choice.

In this discussion of freedom, Buber's concepts of Compulsion and Communion are addressed in relation to the necessary balance between the two. Also in this section, there is a discussion about the responsibility that is inherent within the teaching of music in relation to freedom.

Compulsion and Communion

Buber says that inherent within every human being are the two opposing forces that exist in freedom: compulsion and communion. "Compulsion is a negative reality and communion is the positive reality" (Buber 1926/1965b, p. 91). In his work, he refers to these forces as the elements of good and evil. His hope for individuals is that they find the balance between these opposing forces within themselves. He refers to this balance as the "narrow-ridge." This is the ridge of decision-making that music educators are confronted with every day. What might be a right decision in one given reality is not the right decision in another given reality. Buber does not say that either force is right or wrong; instead it is the

responsibility of the teacher to determine what is right or wrong in each unique music situation. These decisions are extracted from the experience base that the music teacher has in relation to the self, to students, and to music.

When Buber talks about the higher-freedom, he gives the example of "the tuning of the violin" (p. 91). Here he is referring to the "flash" of excitement that the student might feel by having this wonderful instrument in hand. Inherent within this "flash" are possible potentialities that the student might imagine, such as: "Maybe I can be a virtuoso some day." "Maybe I can teach the violin some day?" "My Mom will really be proud of me if I play on a concert." "I really do want to learn how to play this instrument." Buber says that this freedom must occur, or else humanity will exist in the world of It. There would be no new learning. This freedom is the independence that keeps the spirit of music alive.

In relation to the learning process that occurs within the music student, it is freedom that allows the child to experiment with the music. When the teacher provides an atmosphere of freedom, the originator instinct of the child is liberated. This special freedom is what allows the child to ask questions; it offers to the teacher the opportunity to use an eclectic approach for curricula planning. It establishes the premise for trust

between the teacher and the student, and ultimately it is the freedom for mutuality to exist between the teacher, the student, and the music.

Buber says that the teacher and the student need, however, the balance between this higher-freedom and the lower-freedom. He says, "I love freedom, but I do not believe in it. How could one believe in it after looking in its face" (Buber 1926/1965b, p. 91)?

If one learns only in an experiential atmosphere, the freedom is an empty experience. The child with the violin will never learn to play the instrument unless the teacher shows the special technique that is required. The child will not learn to play if he or she does not work with it continuously. Life lived in the higher-freedom would result in the compulsive world of destruction. There would be no experience because the experiencing is never complete.

In order for the child to establish within the self whether he or she has the potential for the violin, the teacher and the child must enter into relation and begin instruction. The teacher brings to the child knowledge and experience that assists the child in the decision-making process about the violin. It could possibly happen that the child would decide to not study the violin. He or she might prefer the trumpet after experimenting with it. Because there is the longing for

relation, in order for the child to develop musical potential, there must be the experiencing of communion. The child and the teacher might find that he or she has the perfect embouchure for the trumpet and that it is easier for the student to hear tonation and pitch on this brass instrument rather than on the violin. The communion is the recognition that the child actually wants to play the trumpet and is better suited for it. This is the freedom of living in the conditioned reality. The child learns that these are the limitations, and this is literally "what is."

Compulsion and communion are at the opposite poles that exist within the human being. Buber says that they are connected through experience. The narrow-ridge becomes the balance between the higher-freedom and the lower-freedom. There are rules, there is discipline, there is work, and there is within the child a potential that is longing for relation to learn music. There is responsibility inherent within the freedom of learning the music. The responsibility is primarily that of the teacher, but the child must rise to the confrontation of the learning experience. When the teacher and the student work together within the realm of freedom, then mutuality can be established.

The Responsibility Inherent Within The Teaching Of Music

Buber says that when the teacher is influencing the

lives of others, he or she must meet the responsibility that is inherent within the learning process. For the music teacher, this means that the individual teacher is not just teaching music but is also teaching an entire human being. The education of character, therefore, is always present in the learning process. It is the responsibility of the teacher to help prepare the student for the existential responsibility that exists within the individual self. The music teacher will not always be there for the child. The child must learn to assume personal responsibility for developing his or her own creative potential.

When Buber addresses this powerful responsibility, he speaks about the spirit that exists within the whole human being. This is in reference to the four potencies that exist within the person that are the value-producing agents: love, faith, knowledge, and the arts. This spirit in the art of music is the value of the music that existed before. It also determines what is good about music and what is evil about music. Buber says that the child must learn the teachings that existed before and what presently exist because this is what renews the longing for relation with music.

The teacher has the responsibility of transmitting the freedom of music that exists within the human being. This existential freedom is not complete until the child

begins to accept personal discipline for his or her actions. Each human being has the free will to make choices in the world. For the music teacher, the student has the free will to make choices such as what music is important to him or her. The teacher who has the courage to introduce the unconditioned reality or new musical knowledge is accepting the role of the perfected leader. This transference of information frees the originator instinct to reach for the new relation with music and because it is met with educative forces from the teacher, the instinct of communion is fulfilled. Buber calls this experiencing, the freedom from bondage. When one does not know about the art of music and its potential for the self, one is in bondage. To live in bondage, for Buber, is to live a life that is a pathetic farce.

Life is fragile between birth and death, but the person who learns the freedom of dialogue is free to continue experiencing life. For the music student, it means striving for the perfected relation. This striving will not occur if the music teacher does not accept the inherent responsibility that exists within the art of teaching. When he or she enters into relation with the child through the realm of music, then there is mutuality.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Introduction

The purpose of this study has been to examine Martin Buber's epistemological and teleological theory of mutuality in relationship to the teaching of music. This examination has evolved around the Buberian thought regarding the dialogical relationship between the teacher and the student, the trust of the child, the instincts of power and Eros, the originator instinct, and the instinct of communion. Inherent within all of these concepts was the unifying force of freedom. This existential freedom will serve as a pivotal center for the closure of this study through a summary, conclusions, and recommendations.

Summary

In Chapter I, there was a biographical overview of Martin Buber. This included a brief description of his early childhood, where he received his formal education, who had significant influence on his life, and when he began to formulate his philosophical thought. He was a devout man who lived with and survived many traumatic experiences which included the loss of his mother at a very early age, the internal questions about his relation to time and space, the Hitler Regime and its devastating

affect on the Jewish people, and other realms of conditioning that kept him from fulfilling his goals for humanity. Regardless of his personal losses, he maintained a strength of loving concern for his fellow human beings. He appreciated the uniqueness of each individual person and also the uniqueness of each individual encounter that was, for him, the present reality.

Following this biographical overview, there was a delineation of Buber's thought; particularly that of the dialogical relationship that exists between two beings. In his autobiographical fragments, he tells the story of his experiencing the petting of his horse. He felt a unity with that horse until he began to feel the hair on the body of the horse under his hand. Then the unity ceased and both adherents were separate beings. He had not as yet prepared his thought regarding mutuality, but he knew that something had transpired between them.

He later developed his I-Thou, I-It dialogical relationship theory which he presented to the world in the form of the book, I and Thou. In his book, he told how human beings long for relation intuitively. If the relation ended in communion, then the experience was internalized within the self, and there was a new birth for a deeper relationship, one of I-Thou. If the relation did not occur, it then receded into the world of It.

Out of this dialogical relationship, he formed premises for the special relationship that existed between the teacher and the student which was likened to that of the master/apprentice role. Regardless of the material, the child learned through the master teacher who, for Buber, was to be the perfected leader. This was a person who consciously and willingly chose to influence the lives of others. Because of this choice, the role of teaching had an inherent responsibility within it: that of assuming the existential freedom for selecting material from the world for the child. Also, inclusive within this freedom was the educating of the child's character so that the child would learn to make his or her own selection from the world.

The child, for Buber, was the child that exists within all human beings. Whenever a person asks a question about his or her life, there is learning through the action of this questioning. Human beings, for Buber, learned only when they had the freedom to ask. Each individual child had a world-historical origin from which to draw experience, present learning to encounter, and future potential to develop. The relationship between the teacher and the child was to be one of dialogue so that the spirit of questions would enable the continued rebirth within the human being.

Inherent within the learning of the child, there is a

processional experiencing, according to Buber, if all of the elements of the learning experience are encompassed with freedom. First, the teacher needs to gain the child's confidence. The child longs for relation with learning but if there is any interference, then the confidence will not be won. If the teacher continues the freedom of the I-Thou relationship, then the chances are that the child will begin to ask questions. The teacher must recognize that not all of the children will accept his or her suggestions so he or she works with those who do.

Assuming that the child is in an atmosphere of trust, he or she will reach out to the learning experience with the originator instinct that is integrative within all human beings. This instinct is a natural, intuitive instinct to make something out of chaos and give it to the world. If this instinct is met with educative forces from the teacher that do not interfere with the learning of the child, then the child will enter into the realm of communion.

The originator instinct and the instinct of communion are Buberian concepts used to describe his theory of creativity. He says that no one can develop creative powers within any one else because of the freedom of the human will. These powers exist within the child; therefore, it is the teacher's responsibility to select

from the effective world the teleology that will assist the child with his or her own creative development. The child has to meet the confrontation of the teacher. If he or she chooses to not do this task, then learning cannot occur. Buber says that through the act of inclusion, the teacher will usually find an individual means of reaching the child.

The need for the study is that music education has many scholars who are suggesting that aesthetic education is the answer for assisting the child in learning music. This author believes that these scholars should be addressing how the child learns in an academic setting rather than how the child learns music. If the music educator finds a means to assist the child with learning, then he or she will be able to learn music or whatever he or she chooses to learn.

Martin Buber offers some very basic premises that would be beneficial for the music educator. He offers the freedom for experimentation and the freedom for the discipline of the work with the arts; therefore, the music educator's work is essential.

In Chapter II, there was a review of related literature from Buberian scholars who, for the most part, were sympathetic with Martin Buber. They discussed his direction for the perfected leader, his thought about creativity (which included the originator instinct and the

instinct of communion), and his basic conceptual process of how the child learns. Some of the scholars thought that his direction for the teacher would not be possible to attain; others disagreed. They found Buber's mutual philosophy of freedom to be one that would assist each teacher in establishing his or her own means of working with students.

At the end of Chapter II, there was a brief review of the relationship that exists between the person and the art work. There was agreement that the relationship between the person and the art work was an unique, one-sided relationship. The artist is in relation with the object and creates something that never existed before. This new creation needs to be shared with other human beings in order for the relation to be complete. If the artist kept the art work to him or her self, then he or she would remain in the state of solitaire. The life of the artist is one in which he or she lives in a sphere of tension within the dialogue between the self and the art work. This person uses the world of It as a means of objectifying something for others that have the freedom of an I-Thou relation with the completed work.

In Chapter III, there were six questions that this author posed to be Buber's premises for the learning that exists within the child. The first two questions were focused on the responsibility that is inherent within the

role of teaching: that of gaining the confidence of the child and the differentiating of the two instincts, power and Eros.

The second set of questions was prepared for a discussion of Buber's thought regarding creativity within the child and included the concepts of the originator instinct and the instinct of communion. In the last two questions, this author discussed Buber's thought about freedom. There was discussion about the higher and lower freedom and the inner and outer freedom. In addition, the essence of freedom was analyzed to better understand how Buber was suggesting the need for freedom.

In Chapter IV, this author first presented Buberian thought about the relationship between the artist and the art work. This relationship is the teleology from which the music teacher selects for his or her music program. Secondly, this writer re-examined the six questions posed in Chapter III for the purpose of synthesizing their relationship to that of the teaching of music.

Conclusions

Because Buber posits premises for learning rather than methodology, the conclusions of this author only imply potential for the teaching of music. For the purpose of organization, these conclusions will be listed in a numerical sequence.

1. It is concluded, from Buberian research, that the development of a strong self-awareness would be of significant importance to the music educator. He or she needs to know what his or her relation is to the music world and to that world of his or her students. Without this strong self-awareness, the music program could control the teacher rather than the teacher controlling the music program. Also, most music teachers are performing musicians of some kind having played or sung in their college programs. Because Buber says that the relation between the musician and the art work is one of tension, the musician is constantly striving for the perfected relation. He or she knows the value of music and wants to achieve that value. Music teachers experience this tension also because they are directing performing groups. If the teacher develops a strong self-awareness about the music and the potential of his or her music groups, he or she will find the balance of the narrow-ridge that Buber so often discusses. To strive beyond the potential can create a situation of destruction or compulsion, but to recognize that the performing group is at a given level of potential, then, the teacher and the students can enter into the constructive realm of communion.

2. Buber offers freedom for the music teacher to select the teleology from the effective world for his or

her students. Inherent within this freedom is the responsibility that he or she had better be prepared musically. Selecting teleology for someone else requires a strong sense of inclusion on the part of the teacher. He or she has to know what the needs of his or her students are and also the potential of the students. To force music that is too difficult for the group to perform is to make the music teacher's program one that can become a pathetic farce such as Buber addresses.

3. The music teacher has an unique position in that he or she is one person who works with the arts. Buber says that the student learns through the arts. It is concluded, therefore, that the music teacher has a greater access to the student and thus has a greater opportunity for the education of character that Buber says is so essential. The music student wants a relation with music, and the teacher is the leader. This leader has more exposure to students because of this intuitiveness for relation. Also, the music teacher is usually in contact with the majority of students within the school, especially in rural communities. Because the student wants a relation with music, the teacher has within his or her experience the liberating factor, the technique of the art. Through the process of educating the originator instinct, the value of music and life is available to this teacher more so than to others.

The music teacher also has the freedom of not having to be concerned with developing the creative powers within the child; that responsibility is inherent only within the will of the child. The music teacher presents the educative forces to this child; and if he or she does not interfere with the child's learning, the child will enter into communion with this value-transmitting potency.

It appears that if the originator instinct is lead to communion, then the child will learn. This offers a whole realm of potential for other subjects. The music teacher can enhance the math program, the science program, the sports program, or any other program in the school. If this child succeeds in the music setting, usually he or she will feel better about learning in general.

The originator instinct is the path to the child's self-awareness of the world in which he or she lives. Students who enter into the realm of communion with music can acquire self-confidence that will assist them with decision-making.

The originator instinct also has within the realm of existence the opportunity for communion with other originator instincts. The music teacher, therefore, combines these instincts, and they become one through the music. This suggests that Buberian theory is conducive for large groups as well as smaller groups. Students learn from one another and from the teacher through the

longing for relation with this originator instinct. For Buber, this learning from one another is the unity of community.

4. The concept of mutuality within the teaching of music is conducive to the learning of the child; it is a realm of trust and respect. The child is accepted as an unique individual with unique needs. Mutuality within the music class implies that the teacher is teaching the whole child. Buber asks the anthropological question, "What is man?" This suggests that the uniqueness of the individual has to be foremost to establish trust. The teacher has to go to the "other side" and find, through the act of dialogue with the self as well as with the child, what is inherent within the uniqueness of this child.

When the teacher and the students are new to each other, there is the setting at a distance. Each of the students has a level of potentiality that is different from any one else. The teacher who works in the realm of the I-Thou relationship will begin at where the group is. He or she must be aware of the subtle put-downs at which the child will take offense, either consciously or unconsciously.

Thus, the unique child should be applauded for what he or she knows; rather than what he or she does not know. If the child senses that he or she is not "OK" because of the lack of knowledge, this feeling will be internalized

because the child is still so impressionable. The child believes what the teacher says merely because of the conditioned bias of the position of the teacher's role. The music class is one in which such social issues as multi-cultural generalizations are to be positive, not negative. The child is extremely self-conscious so the teacher needs to direct the child with what is right or wrong as Buber says, "As if he did not."

The aware teacher who intuitively recognizes possible problems can take care of them immediately through his or her personal example because the teacher is the role model. Each person in the music setting is a whole person, including the teacher.

5. The teacher has an originator instinct. He or she is asking questions continuously within the self. This originator instinct can be extremely constructive in relation to the tangible needs of the music program. This originator instinct can be constructive in classroom management or curricula selection. This originator instinct also longs for relation. The music teacher might find it necessary to unite with other music teachers and perform in a community ensemble that he or she does not have to direct. This originator instinct longs for continued experience with new knowledge about the education of students. One possibility is by advancing one's formal education or by observing the programs of

music teaching colleagues.

This originator instinct of the educator also needs some form of feedback either from the community, from colleagues, or from scholastic endeavors. Whatever choice the educator decides for self-replenishment, if he or she does not do this, the self will enter the world of It. To be able to teach in a setting of I-Thou, the teacher needs personal experiencing of the I-Thou.

6. Buber discusses the Instincts of power and Eros. It is concluded that the teacher who uses the "false" power to have success with his or her music program will eventually create destruction. The music teacher must continuously work with his or her students in a loving, concerned manner. He or she does not have to be concerned about them so that it controls the teacher's life, but to rule a classroom with anything other than a common respect for the other human beings is to create problems.

Music teachers often feel pressured to "produce." In order to produce, they often use fear, manipulation, or other controlling methods. To do this destroys the potential for relationship between the teacher and the student.

The teacher does not have a choice about who will be in the music program, but Buber says to begin with the present reality. This means that the music teacher might not be able to produce musical sounds such as he or she

was used to in college. That was a different setting, a different conditioned reality. To acquire internal power offers to the music teacher a strength. To teach with loving concern for the other persons in the music program paves the way for musical learning to occur.

7. The music teacher has within his or her power of experience the spirit of music. This is not to suggest some mystical power; rather, Buber says that the spirit of life continues through the four potencies: love, faith, knowledge, and the arts. This spirit is what has existed for generations and will continue to exist for generations. It is the music teacher's responsibility to work with the spontaneity of life. This spontaneity is the spirit of musical existence. He or she must challenge the students with music that is considered to be "good" music. This is to offer the unconditioned reality. The music teacher who uses his or her originator instinct will find a means of presenting the unconditioned reality. He or she is not in a popularity contest; instead, he or she is the perfected leader who shows the way through the art of music. To challenge the students does not mean to force learning, but it does mean to give them something that continues to create questions within themselves. Buber says that the only way that one can begin to teach is through questions from the world-view of the students. One can begin there, but to stay there is to die. Music

that lives is music that comes from the students in the form of new questions.

Recommendations

This writer found that there is potential for many future studies for music education through Buberian thought. Because Buber offers premises instead of methodology, there is the freedom for music educators to learn as much as they desire about their world and what they do to improve their conditioned reality. Following are some suggested recommendations for other studies.

1. Inherent within the premises of Buberian thought are the instincts of power and Eros which in music refer to music teachers who are in control of their music program and situation versus those teachers who are not in control. A study could focus on this problem of differentiating between the Buberian concepts of power in relation to the concomitant concern of music teacher burnout.

2. There could be a music psychological study based on the question as to why children use the following scale tones intuitively in an oppressive manner: V-III, V-III, V-V-III-VI-V-III. In Chapter IV, this writer gave the example of going to a playground and hearing children using these scale tones while making fun of someone else. The example given was: "Ma-ry, Ma-ry, Ma-ry is a dum-my."

3. Another study would be to research Buberian thought in relation to the artist and the concept of the narrow-ridge. Buber distinguishes this special relationship from others. The artist wants the perfected relation and often has trouble finding the balance due to the competitive factor. Some persons might call this the "artistic temperament." Whatever it is, a balance is necessary if the artist is to create successfully.

4. A research investigation relating Buberian thought to the self-awareness that is essential for the teacher might be a possible study. Do teachers teach as they were taught or do they have the courage to change old patterns?

In this dissertation, this author found in Martin Buber significant premises about how the child learns. Inherent throughout his concept of mutuality is the concept of freedom. He explains the responsibility that is inherent within this freedom and the potential for it.

Human beings long for relation; therefore, they long for relation with music. Music is one of the four potencies that develops the value structure within the self. It is also linked to the natural intuitiveness to want to make a new form and present it to the world. If Buberian thought is true, and this writer believes that it is, music educators who study Buber and determine how the

child learns might have a stronger experience base for their music education programs.

Music is one of the liberating factors that exists in the world today. If music teachers accept the responsibility that is inherent within the role of teaching music, it is possible that there could be more unification of communities.

Buber says that the human being has an originator instinct, an instinct for communion, and the instincts for power and Eros. Inherent within each of these instincts is the freedom for destruction or construction. Buber says that the person of the teacher who finds the balance for this conflict within him or herself will offer to students the spirit of music that enables them to internalize the experience of mutuality that exists within the realm of the dialogical relationship.

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